

BOARD OF STUDIES
NEW SOUTH WALES

1999 HSC

Music

Enhanced Examination Report

© Board of Studies 2000

Published by
Board of Studies NSW
GPO Box 5300
Sydney NSW 2001
Australia

Tel: (02) 9367 8111

Fax: (02) 9262 6270

Internet: <http://www.boardofstudies.nsw.edu.au>

March 2000

Schools may reproduce all or part of this document for classroom use only. Anyone wishing to reproduce elements of this document for any other purpose must contact the Copyright Officer, Board of Studies NSW. Ph: (02) 9367 8111; fax: (02) 9279 1482.

ISBN 0 7313 4481 2

200080

Contents

Introduction.....	4
Performance.....	4
2 Unit Course 1.....	7
Aural Skills.....	8
Composition.....	27
Musicology Viva Voce.....	49
2/3 Unit (Common).....	56
Sight Singing.....	56
Composition – Core.....	58
Composition – Elective.....	60
Musicology and Aural Skills.....	73
Performance Core and Elective.....	80
Musicology Essays.....	81
3 Unit (Additional).....	107
Musicology.....	107
Composition.....	135
Performance.....	179

1999 HSC Music Enhanced Examination Report

Introduction

This year, 4064 candidates presented for the examination in Music. Of these, 274 presented for 2 Unit, a further 358 for 3 Unit and 3432 for 2 Unit Course 1.

This Enhanced Report contains examples of candidate responses with comments about the range of responses. These responses are from the 'average' and 'excellent' rankings of all sections of the 1999 examination. The report also contains copies of the marking guidelines, all of which give teachers a better understanding of the marking process. Copies of the sight singing examples used in the 2/3 Unit Course are included.

In all sections of the examination, examiners were able to find the full range of responses.

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.

An audit was made during the Composition marking session of Process Diaries from a representative range of Centres throughout the State.

Performance

General Comments

The following comments relate to Performance candidates of all courses. Specific comments for each course will follow later in the document.

When preparing for performance and during the actual performance exam candidates should take the following comments into consideration:

- Candidates should practise the art of fine tuning and should ensure that all members of the ensemble are tuned before the performance begins.
- Thought should be given to the performance venue. It should be a space which enhances and supports the examination performance. Small rooms do not usually provide a sensitive acoustic for amplified instruments. Candidates should rehearse in the examination space prior to the examination so that they are aware of the acoustics in the room. The checking of sound level 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.
- Adequate time should be devoted in rehearsals to preparing ensemble performances, and the candidate's role in the ensemble should be clearly demonstrated.
- In the case of pre-recorded accompaniment, the part of the candidate must be clearly displayed and **MUST NOT** be doubled on the recording. These accompaniments must be appropriate to the performance.
- Candidates should develop performance skills and repertoire on the instrument for which they have the greatest expertise. It is only advisable to perform on more than one instrument if the level of expertise is equal. 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.

- While it is recognised that movement and costuming can sometimes allow a candidate to portray a performance, candidates should be aware that they are not included as part of the marking criteria.
- Candidates should think carefully about their performance programs. Pieces chosen should reflect the topics being studied and should be within the technical capabilities of the candidates. Unrealistic programs may disadvantage candidates.
- The performance of a candidate's own composition as part of the practical examination should be carefully considered. Original compositions need to provide an opportunity for candidates to demonstrate musical outcomes adequately, especially in the areas of expression, style and technique.
- Many candidates appeared to need greater experience and rehearsal in ensemble situations.
- Candidates need to ensure that adequate rehearsal has been undertaken using the equipment in the venue prior to the examination. This includes pianos, cassette players, mixers, microphones etc.
- Candidates are encouraged to maximise their strengths and carefully select electives that allow them to do so.
- Candidates are encouraged to listen widely prior to selecting programs and note performance etiquette, interpretation, phrasing and style. The videoing and review of their own performances is to be encouraged.
- Teachers and candidates should 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 the time limits on pieces.

Strengths

The best responses demonstrated:

Knowledge

- understanding of repertoire most suitable for the candidate's technical ability, interests and strengths
- understanding of the chosen genre and its relationship to a particular course topic
- understanding of the overall structure of the performance piece
- effective balance with the accompanist or members of the ensemble
- authority in performance with the candidate's role clearly displayed
- awareness of the musical interpretation required for an effective performance
- understanding and appropriate use of the performing venue and technology appropriate to the genre.

Skills

- technical proficiency
- security of intonation and reliable tuning in ensembles
- ownership of the piece and genre, clearly evident through a personal interpretation
- confidence and clear leadership in directing well-rehearsed ensembles and maintaining effective communication with ensemble members

- ability to maintain musical interest for the entire performance
- ability to negotiate sectional transitions successfully
- effective and successful balance especially in amplified performances
- effective use of pre-recorded accompaniment (eg backing tapes, CDs), where appropriate.

Weaknesses

The weakest responses demonstrated:

Knowledge

- repertoire choice that was beyond the candidate's technical ability and experience
- repertoire choice that was inappropriate to the course topic, eg performing a piece heard on the radio and stating it represents 'Music for Radio, Film and Television' or performing a popular piece from another culture and stating it represents 'Traditional Music of a Culture'
- repertoire which was very short, repetitive and often lacking variety
- performances on a variety of instruments when they were obviously stronger performers on just one instrument
- unfamiliarity with their equipment and poor choices regarding amplification.

Skills

- either inability to tune or lack of attention to tuning or both
- poor attention to phrasing detail, articulation, dynamics, tone colour variation and tempo changes thus producing little contrast or variety
- poor diction in the case of vocalists
- lack of experience in performing in front of others
- lack of interpretation appropriate for the chosen style
- inability to balance ensembles (particularly when using amplification)
- a lack of direction and communication between ensemble members
- limited prior rehearsal
- a lack of clear definition of their role
- poor balance with pre-recorded accompaniment
- performances where their part was doubled on the pre-recorded accompaniment (a clear breach of the Subject Rules).

2 Unit Course 1 – 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.

	Poorest efforts 1 - 3	Below Average 4 - 7	Average 8 - 13	Above Average 14 - 17	Outstanding 18 - 20
Self-expression and Communication	Performance lacks competence Very limited musical skills Lack of self-expression	Less than competent performance, lacking in individuality Rather limited self-expression Rather limited musical skills	Competent performance displaying some musical qualities Some self-expression	High standard of performance displaying self-expression and communication skills Competent and confident presentation Performance demonstrates musical sensitivity	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	Performance demonstrates a lack of mastery of technical skills Lack of musical sensitivity in performance Lack of fluency	Limited technical skill and musicality Technical flaws, eg in intonation, dynamics and expressive techniques Limited musical sensitivity in performance	Demonstrates competent technical skills and musicality, showing understanding of the technical capabilities of their chosen performing media Performs with some musical sensitivity	Performance demonstrates technical mastery, musicality and stylistic understanding	Outstanding technical mastery, musicality and stylistic understanding
Solo/ensemble techniques	Demonstrates a lack of understanding of solo/ensemble techniques	Limited understanding of their role as soloist Limited understanding of their role in an ensemble	Demonstrates competent skills as a soloist Demonstrates limited ensemble skills and understanding of their role in an ensemble	Refined ensemble skills demonstrated in performance Demonstrates effective ensemble direction	Sophisticated ensemble skills in performance Sophisticated understanding of ensemble direction
Interpretation	Lack of understanding of stylistic interpretation demonstrated in performance	Limited understanding of stylistic interpretation demonstrated in performance	Understanding of stylistic features demonstrated in performance	A detailed understanding of stylistic features demonstrated in performance A musically sensitive and personal interpretation	Demonstrated a sophisticated level of understanding of stylistic features in performance A musically sensitive and personal interpretation, displaying highly developed interpretive skills

2 Unit Course 1

Aural Skills

This section includes the following information:

- general comments about strengths and weaknesses of responses to each question
- a copy of the Descriptors used by the markers to discriminate between candidates in each question
- an example of an excellent response and an average response with specific comments about each
- a copy of suggested answers. These are not meant to be exclusive — they are a guide to the type of answers that may be expected from candidates. Markers may add to these as they listen to the recording and read candidate answers. Candidates may include different information which may be deemed acceptable by the marking team.

QUESTION 1

By referring to duration and sound sources, describe how the composer creates unity and contrast in this excerpt.

(Cadences, Deviations and Scarlatti by Elena Kats-Chernin)

General Comments

The best answers referred to all aspects of the question with effective use of terminology and detailed descriptions of duration and sound sources with reference to unity and contrast. These answers were well organised and clearly set out.

The poorest responses showed a lack of understanding of the basic concepts.

Strengths

The best responses demonstrated:

- extensive understanding of instrumental roles and their contribution to unity and contrast
- accurate identification of instruments with reference to duration and sound sources
- an ability to recognise subtle differences in duration
- an ability to use notation to clarify answers
- a knowledge of instruments and their families.

Weaknesses

The weakest responses demonstrated:

- a lack of ability to expound the term ‘duration’ and ‘sound sources’ with enough detail
- an inability to answer all aspects of the question with equal weight, eg many candidates only answered ‘unity’ with reference to either sound sources or duration
- a misunderstanding of terminology, many candidates not being able to distinguish between unity and contrast and many candidates not understanding the term ‘sound sources’
- an inability to discuss concepts without telling a story

- a misunderstanding of instrumental roles. Some candidates described the instruments as competing with each other
- no more than a basic understanding of ‘duration’ — as being merely short and long notes
- an inability to write extended answers. The poorest responses were usually very brief, sometimes only one or two lines long
- an inability to substantiate comments with examples from the music.

Question 1 – Suggested Answers

These answers are just a guide to the types of things candidates may hear. It is in no way an exclusive list.

- The piece is in _ time although at times there is a metrical ambiguity.
- Instruments (sound sources): clarinet, tuba, trombone, percussion (melodic and non-melodic), harp, piano, strings.

Unity

- syncopation
- use of ostinato in glockenspiel and piano
- strong feeling of pulse established at first by brass
- busy feel — many short sharp ideas
- use of expressive techniques, eg staccato, detached feel
- return of main idea at end

Contrast

- different instruments entering at different times
- contrasting tone colours
 - percussion in high register irregular pulse
 - low brass stabbing accents syncopated interjections
 - strings legato, long drawn-out notes
 - clarinet regular long note single pitch
- texture
 - busy feel interrupted by glissandos on harp and piano, other instruments drop out, heralds new feel
- percussive use of instruments vs more legato melody
- shifting accents results in a feeling of changing metre, although technically the metre remains constant

An example of an Excellent response

- contrast achieved from the use of different sound sources that differ in tone colour. Some are bright and metallic (chimes) some are low (brass)
- contrast is achieved with use of polyrhythmic feeling where all the instruments play different rhythmic ostinatos (repeated pattern) at once

- unity is achieved through the constant repetition from the metallic instrument sound playing an ostinato
- unity is achieved in the tempo because it is constantly allegro (fast) and is played vivace (with spirit)
- unity is achieved through the homogenous blending of different sound sources. Although they are different they work well together and enhance the commotion felt by the rhythm
- contrast is achieved by the use of both melodic instruments such as piano and brass, and percussive instruments such as metallic chime sound
- unity is achieved through the use of fast quaver-like movements from the instruments. There is a constant polyphony of instruments
- there is contrast created by the moments where a definite pulse can be felt and then where a pulse is more indefinite
- unity is achieved because the instruments play with agitato (agitation) and have intense rhythmic impetus throughout
- each instrument plays a specific rhythmic ostinato at sporadic intervals, which gives unity; for example, the tuba or brass sounding instrument
- contrast between the staccato (short sharp notes) from the brass and the more sustained legato notes from the violin
- unity is achieved because there is a balance between low sounding sources such as brass, and high sounds such as piano
- contrast is achieved when the piano plays a melismatic run to give variety which is faster than the usual rhythmic ostinatos that it had played at the beginning

Comment:

The candidate shows a clear analysis of the question:

- accurate use of terminology evident in the answer, eg ostinato, syncopation, agitato, polyrhythmic, staccato, legato
- evidence of careful listening to the musical excerpt
- well-structured responses to the question
- identified the sound sources
- concepts clearly identified and discussed by the candidate

An example of an Average response

Unity

- the time signature remains the same throughout the piece
- the piano plays throughout the piece, along with xylophone-like sounding instruments
- a tuba-sounding instrument provides a melody throughout the piece
- throughout the piece the majority of notes land on the beat

Contrast

- the beat is heavily accented at the start and end of the piece, but in the middle of the piece it is not accented as heavily

- at the start of the piece there are many instruments playing at a loud volume. In the middle of the piece fewer instruments play at a softer volume
- the stringed instruments are featured heavily at the start of the piece as they play loudly in a large group, but are not used as much towards the end of the piece

Comment:

This candidate addressed 'unity' and 'contrast' under separate headings, which was a good way to approach the question. Under 'unity' the candidate made four short points without expansion. Appropriately, these points made reference to both duration and sound sources. The points, however, were superficial and vague: 'the majority of notes land on the beat'.

Under 'contrast' the candidate made three points. Again the points were either vague or incorrect. The candidate often failed to listen critically, eg contrast in tone colour was not identified.

2 Unit Course 1 Aural Skills – Question 1 Marking Guidelines

<i>Poorest efforts</i>	<i>Below average</i>	<i>Average</i>	<i>Above Average</i>	<i>Best efforts</i>
<i>Range 1,2,3</i>	<i>Range 4,5,6,7</i>	<i>Range 8,9,10,11,12,13</i>	<i>Range 14,15,16,17</i>	<i>Range 18,19,20</i>
<p>An answer in this range:</p> <p>States the excerpt has duration and sound sources without providing any further clarification</p> <p>Does not recognise the aspects of duration and sound sources within the excerpt or makes very confused and conflicting references to them</p> <p>Uses incorrect terminology and/or descriptions of musical events and includes irrelevant information</p> <p>Makes observations that are inaccurate and superficial with no evidence of focused listening</p> <p>Offers little evidence of understanding the question or no attempt to answer the question</p>	<p>An answer in this range:</p> <p>Makes an attempt to discuss duration and sound sources in relation to unity and contrast</p> <p>Refers to duration and pitch in only the most basic sense and makes generalisations that may or may not relate to the excerpt</p> <p>Does not relate other musical concepts in support</p> <p>Provides irrelevant information and may be quite inaccurate in describing musical events</p> <p>May make contradictory statements and demonstrate lack of focused listening</p> <p>May repeat observations throughout the answer</p>	<p>An answer in this range:</p> <p>Describes some aspects of duration and sound sources in relation to the excerpt</p> <p>Demonstrates an understanding of duration and sound sources but with very little reference to other musical concepts in support</p> <p>May make generalisations without support or expansion</p> <p>May include observations that do not necessarily relate to the question</p> <p>May make several inaccurate observations or include information not relevant to the question</p>	<p>An answer in this range:</p> <p>Describes aspects of duration and sound sources in relation to unity and contrast in the excerpt</p> <p>Refers to other musical concepts in their answer as support</p> <p>Provides detailed descriptions of the use of duration and sound sources in relation to the excerpt</p> <p>Demonstrates evidence of careful listening and musical awareness providing a number of well-supported observations</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>May include some inaccuracies in their observations</p>	<p>An answer in this range:</p> <p>Demonstrates a clear understanding of duration and sound sources in relation to the excerpt</p> <p>Refers to appropriate and related musical concepts in their answer to support the explanation</p> <p>Provides detailed descriptions of the use of duration and sound sources in relation to unity and contrast</p> <p>Demonstrates evidence of focused listening and a significant number of well-supported observations in a suitably structured response</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>Effectively uses terminology and/or detailed descriptions of musical events</p>

QUESTION 2

Describe the structure and use of pitch in this excerpt.

(‘Whole Lotta Love’ performed by Goldbug)

General Comments

Many candidates found the structure (because it was taken out of its original context) a little confusing. They were able, often, only to make general comments about the macro and micro structure.

Strengths

The best responses demonstrated:

- a clear understanding of both structure and pitch and an ability to link them to other concepts where relevant (eg use of tone colour to identify sections of the structure)
- a clear understanding of what the question was asking
- an ability to make clear observations
- an understanding of notation to enhance discussion points about structure and pitch. Candidates used both traditional and graphic notation
- an ability to elaborate on answers and to give supporting evidence from the music
- an ability to link points between sections
- a clear writing style either in prose or in point form, without repeating information
- an ability to use unity, contrast, balance etc as observational points in their discussion of structure and pitch
- an ability to synthesise their ideas and to write answers while listening
- an ability to look at the micro as well as the macro (especially in relation to structure).

Weaknesses

The weakest responses demonstrated:

- a lack of supporting statements, with little discussion of examples from the music
- a lack of understanding of technological terms, eg ‘synthesised’, ‘sampled’
- a lack of understanding of melody (melodic ideas were described as ‘riffs’.)
- a lack of time-management skills. There was evidence of thoughts stopping midstream
- a tendency towards a shopping-list style of writing instead of an answer relevant to the specific excerpt
- a limited understanding of pitch which restricted discussion to melody
- a lack of ability to label diagrams.

Question 2 – Suggested Answers

These are suggested answers only and are intended as a guide to the types of things candidates may hear. They are in no way exclusive.

The treatment of pitch can be divided into three distinct sections:

Section A (Intro)

- Begins with a vocal solo ('way down inside') — high pitch; voice is highly strained, almost screaming (appropriate to the style of the piece); vocal line is ornamented with bends, dips, slides, etc; use of melisma on last syllable of each work, no use of vibrato.
- Bass guitar provides a filler (vii – I – V) between first and second vocal phrases, otherwise vocal line is unaccompanied.
- Ends with a sustained note, then a descending portamento figure into next section.

Section B

- Full band enters — this section has the most varied pitch material — extremes of register/synth wash/electronic indeterminate sounds/definite vs indefinite pitch etc.
- Bass guitar enters with a riff which continues almost until the end of the excerpt.
- Vocal interjections.
- Drum kit is prominent.
- First keyboard solo — improvised using the same material that the bass guitar is using (tonal centre of G), call and response.
- Synthesised noises enter at the end of the first keyboard solo — they form a pattern which is repeated a number of times — extremes of register (high pitch).
- A (keyboard simulated) brass section enters with a descending harmonic pattern (3 block chords), which is repeated throughout the remainder of this section.
- Descending sliding figure.

Section C

- All parts drop out except for brass section (keyboard simulated) and drum kit.
- Brass section plays a treble riff based on a repeated block chord syncopated figure with a descending tail.

Coda (Outro)

- Combines Section C and repetition of 'Whole Lotta Love' with higher backing vocals.
- Finishing section based on intro.

An example of an Excellent response

Structure

- Intro — A, A1, B, C, C1, Fade out.
- Intro has vocal screams. Bass plays particular tempo.
- A Performing media comes in section A to join vocals, plays a simple chord progression, simple drum beat, simple bassline. Vocals have a few screams. Keyboard gives slight melodic phrase.
- A1 Keyboard solo with grace notes and blues notes.

- B Only drums and electronic brass sound playing ostinato.
- C Brass ostinato continues with drums playing continuous rhythm, vocals enter with the line: 'need a whole lotta love'.
- C1 Bass ostinato ends. Everything else remains until a fade out ending.

Pitch

- screams in vocal
- electronic instrument
- major key
- strong; key sense using primary triads I, IV, V
- electronic manipulated female vocals in a medium register with a narrow range
- vibrato in vocals in intro
- bassline is simple and consonant
- keyboard provides melody taken over electronic brass sound playing an ostinato
- indefinite pitch
- slides vocals
- blues notes
- grace notes adding to pitch and decoration
- melody in vocals uses diminuendo in intro
- static in vocals 'I need a whole lotta love'
- bass plays an ostinato
- descending slides

Comment

The candidate displayed an understanding of Pitch (tonality, ornamentation, performance techniques, contour, varying layers, definite/indefinite patterns) and Structure (variety of levels, overall structure, sections, phrases, bars).

The candidate had a good understanding of relevant terminology.

The candidate displayed the ability to:

- support observations
- recognise recurring patterns (sections, ostinato, riffs)
- relate structural elements to the other concepts (not just tone colour)
- use accurate notation to support answer
- organise and synthesise answer into a logical response.

An example of an Average response

- vocal solo with some bass
- the following are joined:
 - instruments (theme) with solo instrument

- instruments with small comments from vocal
- instrumental (theme 1)
- instrumental (theme 2)
- vocal and instruments (theme 2)
- vocals and instruments (theme 1)
- end

The piece starts with a vocal solo, with some bass to the beginnings. Soon after the other accompanying instruments come back in and starts playing a riff that is common throughout. What makes the theme different is the entry and exits of instruments as well as the different leading solo sounds. The piece shows basic binary structure, and through the use of one riff, and two different ways of putting it together it gives you the two themes.

The 'band' sound electronic, synthesised, however, the sounds are still structured to sound like a 70's rock band. With drums, bass, and lead instrument plus vocals. The lead instruments seem to take the place of the lead guitar, and through the use of different sounds and melodies, different themes are accomplished easily.

Comment

This answer describes the basic structure of the piece, using correct terminology such as 'solo' and 'theme' to identify different sections. An attempt has been made to identify differences in pitch through identification of compositional devices such as 'riff', 'entry' and 'leading solo'. This use of terminology does not adequately describe the treatment of pitch. It is more a generalised statement that is unsupported and lacks expansion of ideas. The final section of this answer makes generalised statements relating to style and genre that are either not relevant to the question or do not adequately describe the use of pitch or structure.

2 Unit Course 1 Aural Skills – Question 2 Marking Guidelines

<i>Poorest efforts</i>	<i>Below average</i>	<i>Average</i>	<i>Above Average</i>	<i>Best efforts</i>
<i>Range 1,2,3</i>	<i>Range 4,5,6,7</i>	<i>Range 8,9,10,11,12,13</i>	<i>Range 14, 15, 16 ,17</i>	<i>Range 18,19,20</i>
<p>An answer in this range:</p> <p>States the excerpt has structure and pitch without providing any further clarification</p> <p>Does not recognise the aspects of structure and pitch within the excerpt or makes very confused and conflicting references to them</p> <p>Uses incorrect terminology and/or descriptions of musical events and includes irrelevant information</p> <p>Makes observations that are inaccurate and superficial with no evidence of focused listening</p> <p>Offers little evidence of understanding the question or no attempt to answer the question</p>	<p>An answer in this range:</p> <p>Makes an attempt to discuss structure and pitch</p> <p>Refers to structure and pitch in only the most basic sense and makes generalisations that may or may not relate to the excerpt</p> <p>Does not relate other musical concepts in support</p> <p>Provides irrelevant information and may be quite inaccurate in describing musical events</p> <p>May make contradictory statements and demonstrate lack of focused listening</p> <p>May repeat observations throughout the answer</p>	<p>An answer in this range:</p> <p>Describes some aspects of structure and pitch in relation to the excerpt</p> <p>Demonstrates an understanding of structure and pitch but with very little reference to other musical concepts in support</p> <p>May make generalisations without support or expansion</p> <p>May include observations that do not necessarily relate to the question</p> <p>May make several inaccurate observations or include information not relevant to the question</p>	<p>An answer in this range:</p> <p>Describes aspects of structure and pitch in relation to the excerpt</p> <p>Refers to other musical concepts in their answer as support</p> <p>Provides detailed descriptions of the use of pitch and structure in relation to the excerpt</p> <p>Demonstrates evidence of careful listening and musical awareness providing a number of well-supported observations</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>May include some inaccuracies in their observations</p>	<p>An answer in this range:</p> <p>Demonstrates a clear understanding of structure and pitch in relation to the excerpt</p> <p>Refers to appropriate and related musical concepts in their answer to support the explanation</p> <p>Provides detailed descriptions of the use of structure and pitch</p> <p>Demonstrates evidence of focused listening and a significant number of well supported observations in a suitably structured response</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>Effectively uses terminology and/or detailed descriptions of musical events</p>

QUESTION 3

*With reference to the concepts of music, how does the composer maintain interest in this excerpt?
(Capriccio Espagnol by Rimsky-Korsakov)*

General Comments

Answers were well structured and had a logical flow. Candidates understood the question and focused their answers on the question. All candidates were able to respond in some way to the question and to make observations.

Generally, the responses focused on the concepts and could support observations with reference to the music.

A range of styles was used to answer the question, eg prose, point form, subheadings, diagrams. Those candidates using diagrams were generally able to label them in detail and were quite descriptive.

Strengths

The best responses demonstrated:

- appropriate and strong use of terminology
- detailed contrast between the sections
- an ability to discuss the following concepts: pitch, duration, performing media and expressive techniques
- a particular understanding of pitch
- an understanding of motivic development, phrase structure and tonal shifts
- an experienced understanding of the concepts
- detailed and focused listening
- the ability to discuss several concepts
- the ability to use detailed and accurate diagrams.

Weaknesses

The weakest responses demonstrated:

- an inclination towards storytelling
- some emotional responses, eg ‘music makes me feel ...’
- a tendency to make sweeping generalisations with little reference to the music, eg ‘long notes’ without any indication of what the long notes were or where they were in the excerpt.

Question 3 – Suggested Answers

These answers are suggestions only of what candidates may hear. They are in no way meant to be exclusive.

Tone Colour

- use of a large orchestra
- string techniques such as tremolo
- use of extended woodwind such as cor anglais

- use of expressive techniques such as muting (brass)

Pitch

- tonally based but use of chromatic chords
- chromaticism in bass lines
- shifts to unrelated keys

Duration

- use of syncopation
- some freedom (rubato) in rhythm (cor anglais)
- variety of rhythmic patterns

Dynamics

- large range of dynamics
- use of ppp in echo phrases
- crescendos and dims

Structure

- long phrases
- motivic development
- use of repetition

An example of an Excellent response

Notes written by candidate at top of page:

sustained strings on Arabian interval, hint of dissonance, double bass, emphasis of 1 of $\frac{3}{4}$ bar

Interest: oboe changing of harmony to more classic feel, brass

PM TEX Duration Structure Ex techniques

Interest is maintained in this piece in a variety of ways.

We have the excerpt opening sweetly with violins interspersed with flute interjections. Melodically speaking the tune moves disjunctly but is so centred around the major scale feel of the piece as to appear conjunct in movement. Strong use of vibrato and sustained notes utilising glissando in note changes. Spanish feel evident in harmony which parallels melody re lower register violin of melody and creates definite pulse in regards to the double bass which accents the first beat of every $\frac{3}{4}$ bar.

Interest is then created by a slight change in harmony as we see in the rise of the lower register violin melody and in the addition of the oboe and brass section.

The oboe playing solo, in a melody centred around arpeggiated imperfect triad develops the main melody of the violins using slight trills and ornamentation. The oboe is balanced by a new harmony pattern which is more theatrical in feel as opposed to the restive first section. Interest is also maintained here by the gradual crescendo. In this section we suspect a key change as the tone appears predominantly minor. Interest is created through the blasts of brass in higher register as well as in the blasts of lower register reed instruments that answer the brass, either clarinet or oboe.

Interest is lastly maintained by the reversal of roles in reference to performing media as we see the sustained vibrato violins continue on in this section though their function appears more significant to the harmony in creating suspense. Interest = triadic progression in harmony in dissonance vs consonance and in imperfect triads to contrast with more symmetrical opening section.

Comment

This candidate refers to a number of concepts:

- performing media
- tonality/harmony
- expressive techniques
- tone colour as created by feel.

The candidate describes what is happening in each section. He/she compares and contrasts each section in relation to the above concepts and in relation to the question.

The language used is appropriate with correct use of terminology showing a sound understanding of terms, eg vibrato, pulse, ornamentation, dissonance, triadic progression.

An example of an Average response

Introduction moves in steps using long sustained notes by the string family which includes violin, viola and oboe and short accented notes from clarinet.

Clarinet then leads the next section with a crescendo then decrescendo.

Crescendo and decrescendo is used throughout to show dynamic variation.

Slides and accents are used by the strings.

Sudden stopping in the intro by strings.

Accented notes in the introduction by the clarinet of the end of each bar.

Trumpet enters and plays a section as a low pitch then at a higher pitch.

When clarinet plays main melody the stringed instruments get deeper and get higher pitched again.

Clarinet plays long sustained notes moving mainly as steps in the second section but starts sforzando notes in the intro.

Trumpet has a small part but plays at the end of the piece at a low pitch then has crescendo and plays at a higher pitch then decrescendo back to a low pitch.

Comment:

Refers (directly and indirectly) to a number of concepts, for example:

- performing media
- pitch
- dynamics
- expressive techniques.

The candidate does not include much detail.

There are some general comments without specific reference to the music eg: crescendo and decrescendo are used throughout.

Observations are generally correct, but they are not explained in any detail.

2 Unit Course 1 Aural Skills – Question 3 Marking Guidelines

<i>Poorest efforts</i>	<i>Below average</i>	<i>Average</i>	<i>Above Average</i>	<i>Best efforts</i>
<i>Range 1,2,3</i>	<i>Range 4,5,6,7</i>	<i>Range 8,9,10,11,12,13</i>	<i>Range 14,15,16,17</i>	<i>Range 18,19,20</i>
<p>An answer in this range:</p> <p>States the excerpt has interest without providing any further clarification</p> <p>Does not recognise the concepts of music within the excerpt or makes very confused and conflicting references to them</p> <p>Uses incorrect terminology and/or descriptions of musical events and includes irrelevant information</p> <p>Makes observations that are inaccurate and superficial with no evidence of focused listening</p> <p>Offers little evidence of understanding the question or no attempt to answer the question</p>	<p>An answer in this range:</p> <p>Makes an attempt to discuss the concepts of music in relation to maintaining interest in the excerpt</p> <p>Refers to the concepts of music in only the most basic sense and makes generalisations that may or may not relate to the excerpt</p> <p>Does not relate the musical concepts in their role of maintaining interest</p> <p>Provides irrelevant information and may be quite inaccurate in describing musical events</p> <p>May make contradictory statements and demonstrate lack of focused listening</p> <p>May repeat observations throughout the answer</p>	<p>An answer in this range:</p> <p>Describes some aspects of the concepts of music in relation to maintaining interest</p> <p>Demonstrates an understanding of the concepts of music but with very little understanding of how they relate to each other</p> <p>May make generalisations without support or expansion</p> <p>May include observations that do not necessarily relate to the question</p> <p>May make several inaccurate observations or include information not relevant to the question</p>	<p>An answer in this range:</p> <p>Describes aspects of the concepts of music in relation to maintaining interest in the excerpt</p> <p>Refers to a range of musical concepts in their answer as support</p> <p>Provides detailed descriptions of the use of the concepts of music in relation to the excerpt</p> <p>Demonstrates evidence of careful listening and musical awareness providing a number of well-supported observations</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>May include some inaccuracies in the observations</p>	<p>An answer in this range:</p> <p>Demonstrates a clear understanding of the concepts of music in relation to maintaining interest in the excerpt</p> <p>Refers to a range of musical concepts in their answer to support the explanation</p> <p>Provides detailed descriptions of the use of the concepts of music in relation to maintaining interest</p> <p>Demonstrates evidence of focused listening and a significant number of well-supported observations in a suitably structured response</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>Effectively uses terminology and/or detailed descriptions of musical events</p>

QUESTION 4

Discuss the use of tone colour and texture in this excerpt.

(Rebellion by Joe Arroyo)

General Comments

Overall, candidates found the concept of tone colour difficult to discuss. Understanding of and ability to discuss texture was more substantial.

Strengths

The best responses demonstrated:

- an ability to identify style and performing media
- ability to discuss the function of layers
- an awareness of how tone colour and texture changed in the excerpt
- a strong interpolation of structure into answers
- recognition of sus. 7th
- an understanding of how performance and expressive techniques could affect tone colour
- evidence of wide listening
- focused listening
- accurate use of terminology
- ability to cross-reference texture and tone colour
- ability to write in either prose or point form (with points being well elaborated): some use of columns.

Weaknesses

The weakest responses demonstrated:

- difficulty in elaborating on points
- difficulty in making specific comments about aspects of the concepts
- use of irrelevant material
- a poor understanding of tone colour, equating it with mood or feel (eg a ‘Spanish feel’ when discussing tone colour)
- poor use of diagrams, often not labelled clearly and which did not support the answer
- poor knowledge of the names of instruments (some descriptions were far fetched)
- misuse of the term ‘phonics’
- an ability to start the answer reasonably but then ran out of steam.

Some candidates had very poor writing skills. Some answers were nearly illegible.

Question 4 – Suggested Answers

These are suggested answers only and are intended as a guide to the types of things candidates may hear. They are in no way exclusive.

Tone Colour

Brass – trumpets

Vocals – male (Spanish)

Piano

Percussion – congas, guiro, rim, kit

Bass guitar

1. Intro: 4 bars
 - opens with piano and bass guitar doubling, with rim percussion. On simple 8 note melodic figure $\times 2$
 - vocal interjection at end of figure, different second time — spoken
 - syncopated
2. Instrumental: 8 bars
 - brass section plays ‘riff’ — 2×2 bars; uses similar intervals (major 3rds) to opening motif (intro)
 - piano plays independent part — repetitive
 - congas and percussion — syncopated
 - section ends with 2 bar link — unison with percussion, last bar — sustained note on brass with syncopated percussion, which continues into vocal section
3. Vocal: 8 bars
 - call response between solo male vocal and instruments
 - vocals accompanied by congas and percussion
4. Vocal and Instrumental
 - solo voice takes melody — same accompaniment as section 2
 - call response between chorus and brass — 2×2 bars
 - call response between solo and brass — 2×2

Discuss the use of tone colour and texture to create contrast in this excerpt:

- use a variety of vocal colour, eg speech-like interjections; melodic, male chorus
- vocal contrasted with instrumental
- melodic instruments against non-melodic
- rhythmic unison effects vs independent parts changing roles of instruments, eg piano plays both melodic and rhythmic roles
- changing accompaniments, eg voice + percussion only, voice with full ensemble
- contrast of sustained brass notes with rapid, melodic passages
- contrast within and between sections
- rhythmic unison vs independent parts

- call and response vs melody with full ensemble accompaniment

An example of an Above Average response

Tone Colour

This piece uses a variety of instruments which contrast in tone colour.

- The vocal parts provide contrast, eg interjections which sound like they are spoken at the end. It is different the second time. There is contrast in tone colour between the vocal line and the instrumental parts.
- The instruments in the beginning are the piano and bass guitar which doubles the piano. There is also some percussion.
- The brass play a riff which is very much like the tune played in the intro. This provides contrast in tone colour. The brass also plays long sustained notes which contrast with the faster syncopated rhythmic and melodic passages.
- After the intro there is an instrumental section which provides a different combination of instruments and therefore a different sounding tone colour. The piano has a more solo part (its very repetitive) the congas and percussion play a syncopated part. This part ends with long notes on the brass.
- The vocal section has contrast in tone colour where the vocals (male) have a call and response with the instruments. The voices are accompanied by the percussion.
- The tone colour of the melody changes when the voice takes on the melody. There is unity in tone colour in that the instruments accompanying the voice are the same as the instrumental section.
- There is more call and response in this section between the chorus and brass and between the solo and brass.
- There is tone colour contrast in the instruments chosen:
 - Melody and accompaniment
 - Different instrument combinations between sections
 - Call and response between instruments and voices.

Texture

- There is much contrast in texture in the different sections
- At the beginning there is a piano and guitar playing the same thing — a simple melody with vocal interjections
- The instrumental section uses a different combination of instruments which affects the texture, eg Piano, percussion and brass playing a riff. The section finishes with a link — long notes on the brass leading to the next section
- The vocal section changes in texture — call and response accompanied by the congas and percussion
- The voices then join with the instruments while still using call and response. The melody line is sung by the vocalist
- Contrast in texture:
 - Instruments playing the same rhythm vs solo lines
 - Contrast between the sections

- Call and response vs melody and accompaniment
- The accompaniment changes

Comment

This candidate has focused their answer on contrasts. This is an appropriate way to answer the question, although it could be just as easily answered using different approaches. The candidate had heard how the instruments combine to achieve both tone colour and textural changes. To get the top marks the candidate would have needed to explain their examples more fully. Some of their statements were a little general.

An example of an Average response

The tone colour in this excerpt is bright and majestic. The brass instruments create the bright tone colour and nasal sound. The piano is constant and is constantly in a high and bright tone colour. The voice — male is bright and majestic. The bongo drums is constant repetitive.

The up and down repetition in the call and response patterns of the male voice and the accompanying percussion and brass instruments changes therefore creating unity and contrast in the tone colour of the music.

The contrasting roles of the instruments that is: the instruments and voice accompany one another together in the same melody pattern although they create contrast by the different ranges in pitch — the high, low and medium — creating a variation in tone colour.

The texture quality is varied and multilayered. The contrast in each layer varies and is also transparent and thick in layers. The terminology of the texture is monophonic with one main melody with accompaniments. The movement of the texture is compound it does not move upwards or downwards stepwise, rather it is cantabile and moves around consistently. The blocks vary with the texture thickening in layers and transpiring with multilayers.

The tone colour of the excerpt is very cultural, happy, majestic and bright, the texture of the excerpt is so very varied and multilayered with the different role usages creating the unique melodic patterns and phrasings of the excerpt.

Texture pictorial diagram:

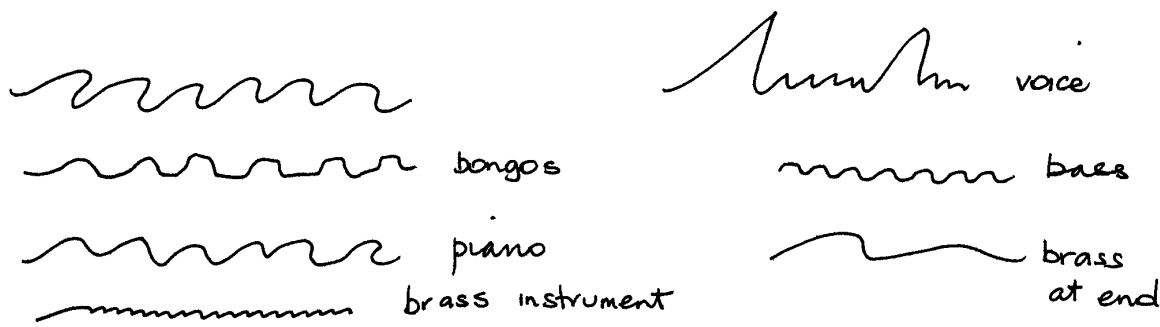


fig.1.

Comment

There is an attempt to describe the tone and to give some detail, but overall the comments were fairly shallow and superficial.

‘Texture’ tends to be a definition or a generic explanation rather than a detailed reference to the excerpt. The candidate attempts to use terminology though not always successfully.

The diagrams were not really helpful in demonstrating the candidate’s knowledge or understanding of the concepts.

2 Unit Course 1 Aural Skills – Question 4 Marking Guidelines

<i>Poorest efforts</i>	<i>Below average</i>	<i>Average</i>	<i>Above Average</i>	<i>Best efforts</i>
<i>Range 1,2,3</i>	<i>Range 4,5,6,7</i>	<i>Range 8,9,10,11,12,13</i>	<i>Range 14,15,16,17</i>	<i>Range 18,19,20</i>
<p>An answer in this range:</p> <p>States the excerpt has tone colour and texture without providing any further clarification</p> <p>Does not recognise the aspects of tone colour and texture within the excerpt or makes very confused and conflicting references to them</p> <p>Uses incorrect terminology and/or descriptions of musical events and includes irrelevant information</p> <p>Makes observations that are inaccurate and superficial with no evidence of focused listening</p> <p>Offers little evidence of understanding the question or no attempt to answer the question</p>	<p>An answer in this range:</p> <p>Makes an attempt to discuss tone colour and texture</p> <p>Refers to texture and tone colour in only the most basic sense and makes generalisations that may or may not relate to the excerpt</p> <p>Does not relate other musical concepts in support</p> <p>Provides irrelevant information and may be quite inaccurate in describing musical events</p> <p>May make contradictory statements and demonstrate lack of focused listening</p> <p>May repeat observations throughout the answer</p>	<p>An answer in this range:</p> <p>Describes some aspects of tone colour and texture in relation to this excerpt</p> <p>Demonstrates an understanding of tone colour and texture but with very little reference to other musical concepts in support</p> <p>May make generalisations without support or expansion</p> <p>May include observations that do not necessarily relate to the question</p> <p>May make several inaccurate observations or include information not relevant to the question</p>	<p>An answer in this range:</p> <p>Describes aspects of tone colour and texture in relation to this excerpt</p> <p>Refers to other musical concepts in their answer as support</p> <p>Provides detailed descriptions of the use of tone colour and texture in relation to the excerpt</p> <p>Demonstrates evidence of careful listening and musical awareness providing a number of well-supported observations</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>May include some inaccuracies in the observations may be evident</p>	<p>An answer in this range:</p> <p>Demonstrates a clear understanding of tone colour and texture in relation to the excerpt</p> <p>Refers to appropriate and related musical concepts in their answer to support the explanation</p> <p>Provides detailed descriptions of the use of tone colour and texture</p> <p>Demonstrates evidence of focused listening and a significant number of well-supported observations in a suitably structured response</p> <p>May include a variety of formats, eg diagrams, to aid explanation</p> <p>Effectively uses terminology and/or detailed descriptions of musical events</p>

Composition

General Comments

The syllabus coverage was good, topics were usually well interpreted and compositions were generally well presented. All candidates should ensure that tapes are securely linked to the score.

There was a wide range of topics represented this year. Exploration of the topics 'Music of the 20th Century' and 'Technology' revealed more indepth study than some of the other topics.

Candidates need to ensure that the composition is representative of the chosen topic and that they have manipulated all concepts in their composition.

Candidates need to realise the importance of the score and include detail. Some candidates disadvantage themselves by submitting a tape without a score.

Candidates should take care in packaging the compositions, ensuring that the tape or CD is securely attached.

Some compositions were overextended and penalties were administered to those who were outside the time limits. While the limit is four minutes, candidates need to be aware that they don't have to use all of this time.

Candidates should write for instruments they are familiar with and have ready access to, so they can experiment with ideas and hear how they sound solo and ensemble before finalising their ideas.

The audit of process diaries showed a range of success in candidates using these as a learning tool. The best diaries showed evidence of self, peer and teacher assessment and also showed how the candidate learned from these assessments. There was evidence of candidates relating their works to marking guidelines as published in previous exam reports and improving their works accordingly.

Strengths

The best responses demonstrated:

- a strong understanding of topic representation
- development of ideas rather than just repetition
- an understanding of style
- an uncluttered textural and structural understanding — use of clear forms and layers. The texture often varied and supported the structural plan
- use of technology in an accomplished manner
- a clear and detailed score
- good use of notation
- innovative graphic notation
- good use of time, displaying an ability to develop ideas in a musical way providing contrast, variety and unity.

Weaknesses

The weakest responses demonstrated:

- poor melody-writing ability
- difficulty in notating compositions accurately; they often included just a data sheet without any indication of performance directions

- a limited understanding of the compositional process. Ideas were often simple and underdeveloped
- little effective use of dynamics or expressive techniques
- poor editing of computer scores
- use of computer instrumentation while calling the instruments by acoustic names
- a poor understanding of an instrument's capabilities
- incorrect quantisation.

An example of an Outstanding composition

Composer's Notes

'Rainy Days'

Elective 3 : Rock Music

Focus : Hard Rock

Legend of Symbols and Performance Techniques

- N.H (Lead Guitar – Distorted Guitar 2) — Notates a Natural Harmonic.
- P.H (Lead Guitar) — Notates a Pinched Harmonic.
- H (Lead Guitar) — Hammer-on. This instructs the guitarist to pick only once, but produce two notes by putting down his/her finger on a higher fret immediately after picking.
- P (Lead Guitar) — Pull-off. This instructs the guitarist to pick only once but produce 2 notes by pulling.
- Full and Release (Lead Guitar) — instructs to bend the note a full tone and then release it back to the original note.
- sl. (Lead Guitar) — slide (into the written note).



fig.2. Indicates a hammer-on followed by pull-off.

Relationship to Elective and Focus

The guitars are the backbone of this piece. The steel-string acoustic guitar that plays the introduction chord progression is the first part of the piece that was written. While the acoustic guitar is a mellow instrument, the heavy emphasis on the lowest note on the guitar (bass E) is a driving pulse which combined with the 'jungle' drums — heavy emphasis on toms — is an aggressive, yet stirring chord progression, typical of hard rock music. The distorted power chords of the bridge and the chorus are the most easily recognised hard rock character trait.

Performing Media (used in CD recording)

- K2000 Sampling Synthesiser Module — used in conjunction with the program 'Logic' (produced by the company Emagic) — produced the piano, bass guitar, synth. strings and MIDI drums.
- Real electric and acoustic guitars and vocals — played/sung through Logic's real-time audio function.

Specific Techniques

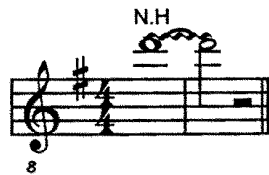
The techniques used by the lead guitar (distorted guitar 2) in the introduction, establish the hard rock/heavy metal disposition for the remainder of the piece. These include:

- The Vocals have a 508.8 M/S delay using the effects in ‘Logic’
- Chorus on Acoustic Guitar which produces a ‘doubling’ effect.

Natural Harmonic(s):

This occurs when the guitarist’s finger is placed above certain frets on the neck of the guitar which divide the string into whole number ratios (this only works if the guitarist is not fretting — pushing down on the fret — of the actual note).

(Example from Bar 6)



Pinched Harmonics:

This is another form of harmonic that occurs when the guitarist touches the picked string with his/her thumb immediately after picking it (in the same motion). This elevates the picked note to a higher register.

(Example from Bar 10)



Speed Picking:

This technique of playing mainly 1/16 notes in rapid succession combined with hammer-ons and pull-offs is a trademark of heavy metal lead guitar.

(Example from Bar 17)



Slides and Octaves:

Sliding octaves are used in the bridge (before each chorus) to create a flowing, mellow sound which is reminiscent of something out of space. These are played by the clean electric guitar. The following example is both an example of these octaves and the technique of sliding:

(Example from Bar 34)



Distorted Power Chords:

These are produced through the electronic effect of distortion on the guitars and by playing only the 1st and 5th note of the chord (excluding the 3rd). They give a heavy, aggressive sound and emphasise the root of the chord.

Important Note

This piece can be performed live by a band with only two guitarists. To do so, both guitars would need to be electric with access to a distortion pedal. One guitar would play the accompaniment (acoustic introduction, verse progression and, upon switching to distortion, the chorus power chords) and the other lead/melody (distorted introduction, shifting to the clean sound which doubles the other guitar in the verse and plays the sliding octaves in the bridge).

Rainy Days

1

Elective No: 3

Lead Vocal

Piano

Acoustic Guitar

Clean Electric Guitar

Distortion Guitar I

Distortion Guitar II

Synth Strings

Bass

Drums

The musical score for 'Rainy Days' is presented in a multi-staff format. At the top left, a tempo marking indicates a quarter note equals 122 (♩ = 122). The score is organized into four measures. A box containing the number '4' is positioned above the fourth measure. The instruments listed on the left are: Lead Vocal, Piano, Acoustic Guitar, Clean Electric Guitar, Distortion Guitar I, Distortion Guitar II, Synth Strings, Bass, and Drums. The Acoustic Guitar part features a melodic line with a slight upward bend in the notes. The Piano part consists of chords and arpeggiated figures. The other instruments (Lead Vocal, Clean Electric Guitar, Distortion Guitars, Synth Strings, Bass, and Drums) have empty staves, indicating they are not active in this section of the score.

fig.7.

The musical score for page 8 consists of ten staves. The top staff is for the Lead Vocalist (L. Voc.), which is currently silent. The Piano (Pno.) part is a grand staff with treble and bass clefs, showing a rhythmic accompaniment. The Acoustic Guitar (Ac. Gt.) part is in the treble clef, playing a melodic line. The Clarinet (Cl. Gt.) and Double Bass (D.Gt I) parts are currently silent. The second Double Bass (D.Gt II) part has a melodic line with dynamic markings: *N.H.* (Normal Hairpins) and *P.* (Piano). The String section has a melodic line with a long slur. The Bass part is in the bass clef, playing a rhythmic line. The Drums part is in the bass clef, playing a rhythmic line.


Comment

- A most successful representation of the topic ‘Rock’, with an excellent understanding of the genre.
- The composition employs idiomatic instrumental writing with a highly developed riff presented in the distorted guitar part.
- A high level of understanding of the concepts of music and the relationship between them. Very good use of tone colour and expressive techniques. The work is harmonically successful and explores textural variety.
- Excellent word setting showing development of ideas.
- Advanced skill in organising idioms into musical structure — comprehensive performance directions.

An example of an Average response

DO YOU WANT TO GET SOME FUNK

SCORE

Copyright © 1999 by 

To be played funky, free with improvisation throughout Tempo=113.00



The musical score is arranged in a system of staves. It includes parts for Piano (P), Bass (B), Organ (O), and Brass Section 1 (B1) and Brass Section 2 (B2). The score is written in a key signature of two flats and a 4/4 time signature. The tempo is marked as 113.00. The score is divided into measures, with some measures containing rests. The piano part starts with a *mf* dynamic. The bass part has a *mf* dynamic. The organ part has a *ff* dynamic. The brass sections have a *mf* dynamic. The score is marked with a '1' at the beginning of the first system and a '2' at the beginning of the second system.

14

1. Flute
2. Bass
3. Organ
4. Trumpet Section 1
5. Trumpet Section 2

This system of musical notation covers measures 14 through 18. It features five staves: Flute (1), Bass (2), Organ (3), Trumpet Section 1 (4), and Trumpet Section 2 (5). The Flute part has a melodic line with some rests and a dynamic marking of p . The Bass part provides a steady eighth-note accompaniment. The Organ part has a melodic line with some rests. The Trumpet sections are mostly silent, indicated by whole rests.

19

1. Flute
2. Bass
3. Organ
4. Trumpet Section 1
5. Trumpet Section 2

This system of musical notation covers measures 19 through 23. It features five staves: Flute (1), Bass (2), Organ (3), Trumpet Section 1 (4), and Trumpet Section 2 (5). The Flute part continues its melodic line. The Bass part continues its eighth-note accompaniment. The Organ part has a melodic line with some rests. The Trumpet sections are mostly silent, indicated by whole rests.

23

1. Piano

2. Bass
Slap Bass

3. Organ

4. Drum Section 1

5. Drum Section 2

24

1. Piano

2. Bass

3. Organ

4. Drum Section 1

5. Drum Section 2

34

1. Piano

2. Bass

3. Drum

4. Trumpet Section 1

5. Trumpet Section 2

Detailed description: This system of music covers measures 34 to 38. It features five staves. The top staff is for Piano, starting with a *p* dynamic. The second staff is for Bass. The third staff is for Drum. The fourth and fifth staves are for Trumpet Section 1 and Trumpet Section 2, respectively. The music is in a 4/4 time signature with a key signature of two flats. The piano part has a melodic line with some rests, while the bass and drum parts provide a steady accompaniment.

39

1. Piano

2. Bass

3. Drum

4. Trumpet Section 1

5. Trumpet Section 2

mp

Detailed description: This system of music covers measures 39 to 43. It features five staves. The top staff is for Piano, starting with a *mp* dynamic. The second staff is for Bass. The third staff is for Drum. The fourth and fifth staves are for Trumpet Section 1 and Trumpet Section 2, respectively. The music continues in the same 4/4 time signature and key signature. The piano part has a more active melodic line, and the trumpet parts have some rhythmic patterns.

The image displays a musical score for piano, bass, and strings, organized into two systems. The first system begins at measure 43 and the second at measure 46. Each system contains staves for Piano (P), Bass (B), Organ (O), and two sections of Strings (S1 and S2). The piano part features a melodic line with various rhythmic values and articulations. The bass part provides a steady accompaniment. The organ part consists of block chords and moving lines. The string sections play sustained chords and moving lines, contributing to the overall texture. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

41

1. Piano

2. Bass

3. Drum

4. Horn Section 1

5. Horn Section 2

This block contains the musical notation for measures 41 through 44. It features five staves: Piano (top), Bass, Drum, Horn Section 1, and Horn Section 2 (bottom). The Piano part has a melodic line with eighth and quarter notes. The Bass part provides a simple harmonic accompaniment. The Drum part shows a steady rhythm with eighth notes. The Horn sections play sustained chords and melodic fragments.

51

1. Piano

2. Bass

3. Drum

4. Horn Section 1

5. Horn Section 2

This block contains the musical notation for measures 51 through 54. It features five staves: Piano (top), Bass, Drum, Horn Section 1, and Horn Section 2 (bottom). The Piano part continues with a melodic line. The Bass part has a more active line with eighth notes. The Drum part maintains the rhythmic pattern. The Horn sections play sustained chords and melodic fragments.

54

1. Piano
2. Bass
3. Organ
4. Section 1
5. Section 2

57

1. Piano
2. Bass
3. Organ
4. Section 1
5. Section 2

This musical score is for a piece in 3/4 time, featuring a piano, bass, organ, and brass sections. The score is divided into two systems, each with four staves. The first system includes a piano part (measures 64-67) with an *improvisation* section and a *ff* dynamic marking, a bass line, an organ part (measures 64-67) with a *mp* dynamic, and two brass parts (measures 64-67) with a *mp* dynamic. The second system includes a piano part (measures 68-71) with a *p* dynamic, a bass line, an organ part (measures 68-71), and two brass parts (measures 68-71). The piano part features a complex melodic line with many beamed notes and accents. The organ part provides harmonic support with chords and single notes. The brass parts play a steady, rhythmic accompaniment.

64

1. Piano

2. Bass

3. Organ

4. Strings Section 1

5. Strings Section 2

72

1. Piano

2. Bass

3. Organ

4. Strings Section 1

5. Strings Section 2

end of improvisation

f

f

Detailed description: This is a page of a musical score for a piano ensemble. It features five staves: Piano (1), Bass (2), Organ (3), Strings Section 1 (4), and Strings Section 2 (5). The score is divided into two systems. The first system starts at measure 64 and ends at measure 71. The second system starts at measure 72 and ends at measure 79. The piano part includes a section of improvisation from measure 72 to 78, which concludes at measure 79. The organ part has a sustained chord in measure 79. The strings parts have dynamic markings of *f* (forte) in measures 78 and 79. The bass part provides a steady accompaniment throughout. The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 41-44. The score is arranged in two systems. The first system includes staves for 1. Piano (treble and bass clefs), 2. Bass (bass clef), and 3. Organ (treble and bass clefs). The second system includes staves for 4. Trumpet Section 1 (treble clef) and 5. Trumpet Section 2 (treble clef). The music is in a key with two flats and a 4/4 time signature.

Musical score for measures 45-48. The score is arranged in two systems. The first system includes staves for 1. Piano (treble and bass clefs), 2. Bass (bass clef), and 3. Organ (treble and bass clefs). The second system includes staves for 4. Trumpet Section 1 (treble clef) and 5. Trumpet Section 2 (treble clef). The music is in a key with two flats and a 4/4 time signature.

This musical score is for a piece in 3/4 time, featuring piano, bass, and organ. It is divided into two sections, Section 1 and Section 2.

Section 1 (Measures 1-16):
- **Piano:** Features a melodic line with eighth and sixteenth notes, often beamed together. It includes a trill in measure 12.
- **Bass:** Provides a steady accompaniment with eighth notes and rests.
- **Organ:** Plays a melodic line with eighth notes, mirroring the piano's melody.

Section 2 (Measures 17-32):
- **Piano:** Continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs.
- **Bass:** Maintains the accompaniment with eighth notes.
- **Organ:** Provides harmonic support with chords and moving lines.

The score includes dynamic markings such as *mf* and *f*, and articulation like accents. The key signature has two flats, and the time signature is 3/4.

95

Horn

Bass

Organ

Horn
Section 1

Horn
Section 2

The musical score consists of five systems of staves. The first system includes a Horn part (treble clef) and a Bass part (bass clef). The second system includes a Bass part (bass clef) and an Organ part (treble clef). The third system includes a Horn part (treble clef). The fourth system includes a Horn part (treble clef) labeled 'Section 1'. The fifth system includes a Horn part (treble clef) labeled 'Section 2'. The music is in a key with two flats and a 4/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

Comment

- Some good melodic ideas which are not very successfully handled or developed.
- Overuse of repetition. The piece loses direction and therefore tends towards clichéd manipulation of the concepts.
- The performing media are not successfully combined, showing poor idiomatic understanding.
- Some inappropriate scoring, eg the piano part.
- Performance directions are not always clear and lack understanding of stylistic jazz writing.
- There is some weakness in organising ideas into a musical structure.

The score is clear and well presented.

2 Unit Course 1 – Composition Marking Guidelines

Mark range 1 – 4	Mark range 5 – 8	Mark range 9 – 13	Mark range 14 – 17	Mark range 18 – 20
Limited representation of the topic	Basic representation of the topic	Sound representation of the topic	Successful representation of the topic	Successful representation of topic
Limited stylistic understanding	Basic stylistic understanding	Sound stylistic understanding	Accomplished stylistic understanding	High level of stylistic understanding
Limited understanding of the concepts of music and the relationship between them	Basic understanding of the concepts of music and the relationship between them	Sound understanding of the concepts of music and the relationship between them	Detailed understanding of the concepts of music and the relationship between them	High level understanding of the concepts of music and the relationship between them
Limited knowledge of score conventions	Basic knowledge of score conventions	Sound knowledge of score conventions	Detailed knowledge of score conventions	Comprehensive knowledge of score conventions
Limited performance directions	Basic performance directions	Clear directions	Detailed performance directions	Comprehensive performance directions
Limited demonstration of skill in organising ideas into musical structures	Basic demonstration of skill in organising ideas into musical structures	Sound demonstration of skill in organising ideas into musical structures	Accomplished skills in organising ideas into musical structures	High level of skills in organising ideas into musical structures

Musicology Viva Voce

General Comments

Candidates should:

- be well prepared in the viva process, ie be prepared to have a discussion with, and to interact with, the examiners
- be comfortable with all equipment used, eg tape/CD players, videos
- have a genuine interest and immersion in the topic borne out of practical musical experiences
- be guided in the preparation and structure of their viva outlines
- be encouraged to use scores and demonstrate points being made through performance.

Strengths

The best responses demonstrated:

- an affinity with the topic, founded upon first-hand musicological experience
- enthusiastic participation in the viva process and were well prepared and organised
- evidence of detailed listening within a clear topic focus
- an ability to draw upon a wide variety of musical experiences to make sophisticated conclusions, comparisons and analysis based on the concepts of music studied and using appropriate musical terminology
- facilitation of the flow of the viva process through concise, well-structured outline sheets and well-organised, relevant CD/tapes/score examples
- an ability to explain and substantiate points through practical demonstration
- an ability to facilitate a wide discussion without being totally reliant upon the outline sheet.

Weaknesses

The weakest responses demonstrated:

- a choice of topic that was either too broad and generalised or restricted in focus thereby prohibiting any depth of discussion
- a theoretical or cluttered knowledge of the topic, using non-musical references, displaying little first-hand musicological experience. Listening comprehension was often limited
- limited use of musical examples or use of excerpts that were too short to allow for appropriate discussion
- a lack of understanding of, and inability to demonstrate and explain the use and effect of, musical concepts
- an inability to respond to questions or elaborate upon points being made in any depth
- a poor understanding and use of terminology
- a choice of topic with very little personal interest
- an unfamiliarity with the viva process as a two-way discussion. Often these candidates attempted to present prepared speeches sometimes with prepared notes
- an inability to construct concise outline summaries. They were often either overly notated or very sparse

- unfamiliarity with the equipment being used. Valuable time was lost dealing with the mechanics of presenting the equipment.

Below are some of the ways opener and closer questions may be phrased

- This is an interesting topic, why did you choose it?
- You have quite a deal of: sheet music, resources, scores, tapes etc. Which example would you like to play and discuss first? What point would you like to make with this example?
- Have you heard any other examples of this style, performer, band etc?
- What did you find most interesting in this topic?
- Which piece did you like best? Have you tried playing/singing it?
- Is there anything you'd like to add?

An example of an Outline Summary

Title of Viva Voce

(which aspect of the topic you wish to discuss): The use of the piano in a swing ensemble

Course Topic Represented: Jazz

- origins of swing
- development of swing
 - Big Band
 - Benny Goodman
 - Instrumentation and playing styles
- the influence of Duke Ellington on swing ensembles
- the use of the piano in a swing ensemble through the detailed analysis of:
 - Johnson Rag
 - It Don't Mean a Thing
 - Almost like being in Love
- the concepts of music examined include:
 - Pitch improvisation
 chordal accompaniment
 repetition
 the development of themes
 Jazz chords
 Walking Bass sequences
 - Duration swing quavers
 syncopation
 ostinato
 anticipation
 polyrhythms
 pedal point
 - Dynamics and Expressive techniques

accents terraced dynamics

staccato

legato

glissandi

blue notes

– Texture layers

2 Unit Course 1 – Musicology Viva Voce 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 viva voce.

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
<p>Limited understanding of the topic presented</p> <p>Unable to respond to questions</p> <p>Little reference to music, inappropriate choice of musical examples, non-musical examples, non-musical preferences</p>	<p>Limited understanding of music chosen for study within the topic</p> <p>Unable to respond cogently to questions</p> <p>Unable to support statements made with reference to explicit musical examples</p> <p>Limited discussion or understanding of the use of the concepts of music within the topic studied</p> <p>Shows evidence of superficial listening and limited understanding of the broader context of the topic</p>	<p>Demonstrates an understanding of the topic</p> <p>Responds appropriately to questions about the topic and music studied</p> <p>Concentrates on the music within the topic studied and discusses the use of the concepts of music</p> <p>Demonstrates an understanding of the concepts of music and stylistic features in music studied</p> <p>Observes and discusses the characteristics of various sound sources used in music chosen for study</p> <p>Demonstrates limited understanding of notation used in any scores presented in the viva voce</p> <p>Demonstrates an understanding of the impact of technology in the context of the music studied</p>	<p>Demonstrates an indepth understanding of the topic</p> <p>Responds in detail to questions about the topic with reference to specific musical examples</p> <p>Supports statements with well-chosen musical examples and elaborates on musical observations</p> <p>Demonstrates an indepth understanding of the concepts of music and stylistic features in music studied</p> <p>Demonstrates a clear understanding of the broader context of the topic and shows evidence of wider listening within the topic</p> <p>Demonstrates some understanding of notation used in any scores presented in the viva voce</p> <p>Demonstrates a greater understanding of the impact of technology in the context of music studied</p>	<p>Demonstrates an outstanding level of musicological understanding about the topic and specific area of study</p> <p>Responds in detail to questions about the topic with reference to specific musical examples and draws conclusions about the area of investigation within the topic</p> <p>Makes sophisticated musical observations supported by evidence of indepth study of musical works</p> <p>Demonstrates a sophisticated understanding of the concepts of music and stylistic features</p> <p>Demonstrates a high level of understanding of notation used in any scores presented in the viva voce</p> <p>Demonstrates a high level of understanding of the impact of technology in the context of music studied</p>

Performance

General Comments

The following comments relate to Performance candidates of all courses. Specific comments for each course will follow later in the document.

When preparing for performance and during the actual performance exam candidates should take the following comments into consideration:

- Candidates should practise the art of tuning and should ensure that all members of the ensemble are tuned before the performance begins.
- Thought should be given to the performance venue. It should be a space which enhances and supports the examination performance. Small rooms do not usually provide a sensitive acoustic for amplified instruments. Candidates should rehearse in the examination space prior to the examination so that they are aware of the acoustics in the room. The checking of sound level 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.
- Time should be devoted in rehearsals to preparing ensemble performances and to using taped accompaniments where appropriate.
- Candidates should develop performance skills and repertoire on the instrument for which they have the greatest expertise. It is only advisable to perform on more than one instrument if the level of expertise is equal. 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.
- Movement and costuming do not always advantage the examination outcome. Too great a focus on them can interfere with a candidate's performance.
- Candidates should think carefully about their performance programs. Pieces chosen should reflect the topics being studied and should be within the technical capabilities of the candidates. Unrealistic programs may disadvantage candidates.
- The performance of a candidate's own composition as part of the practical examination should be carefully considered. Original compositions need to provide an opportunity for candidates to demonstrate musical outcomes adequately, especially in the areas of expression, style and technique.
- The candidate's role in ensembles should be clearly demonstrated.
- Many candidates appeared to need greater experience and rehearsal in ensemble situations.
- Candidates need to ensure that adequate rehearsal has been undertaken using the equipment in the venue prior to the examination. This includes pianos, cassette players, mixers, microphones etc.
- Candidates are encouraged to maximise their strengths and carefully select electives that allow them to do so.
- Candidates are encouraged to listen widely prior to selecting programs and note performance etiquette, interpretation, phrasing and style. The videoing and review of their own performances is to be encouraged.
- Teachers and candidates should 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 the time limits on pieces.

Strengths

The best responses demonstrated:

Knowledge

- understanding of repertoire most suitable for the candidate's technical ability, interests and strengths
- understanding of the chosen genre and its relationship to a particular course topic
- understanding of the overall structure of the performance piece
- effective balance with the accompanist or members of the ensemble
- authority in performance with candidate's role clearly displayed
- awareness of the musical interpretation required for an effective performance
- understanding and appropriate use of the performing venue and technology appropriate to the genre.

Skills

- technical proficiency
- security of intonation and reliable tuning in ensembles
- ownership of the piece and genre, clearly evident through a personal interpretation
- confidence and clear leadership directing well-rehearsed ensembles and maintaining effective communication with ensemble members
- ability to maintain musical interest for the entire performance
- ability to negotiate sectional transitions successfully
- effective and successful balance especially in amplified performances
- effective use of backing tapes (where appropriate).

Weaknesses

The weakest responses demonstrated:

Knowledge

- repertoire choice which was beyond their technical ability and experience
- repertoire choice which was inappropriate to the course topic, eg performing a piece heard on the radio and stating it represents 'Music for Radio, Film and Television' or performing a popular piece from another culture and stating it represents 'Traditional Music of a Culture'
- repertoire which was very short, repetitive and often lacking variety
- performances on a variety of instruments when they were obviously stronger performers on just one instrument
- unfamiliarity with their equipment and poor choices regarding amplification.

Skills

- either inability to tune or lack of attention to tuning or both
- poor attention to phrasing detail, articulation, dynamics, tone colour variation and tempo changes thus producing little contrast or variety
- poor diction in the case of vocalists
- lack of experience performing in front of others
- lack of interpretation appropriate for the chosen style
- inability to balance ensembles (particularly when using amplification)
- a lack of direction and communication between ensemble members
- limited prior rehearsal
- a lack of clear definition of their role
- poor balance with backing tapes
- performances where their part was doubled on the backing tape (a clear breach of the Subject Rules).

2/3 Unit (Common)

Sight Singing

General Comments

Sight singing should be a regular part of classroom practice.

Strengths

The best responses demonstrated:

- confidence and familiarity with the process
- thorough preparation and practice
- a strong sense of tonality, often achieved by vocalising softly during the two minute preparation time.

Weaknesses

The weakest responses demonstrated:

- unfamiliarity with the process
- difficulty maintaining a sense of tonality
- inability to maintain melodic or rhythmic shape.

2 Unit Core – Sight Singing Marking Guidelines

Mark	
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 effect 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 — maybe 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	Many errors in pitch and rhythm — overall no sense of tonality and the rhythmic feel or rhythm correct throughout but performed exclusively on the tonic
1	An attempt made — but totally incorrect in every respect
0	Non-attempt

Composition - Core

General Comments

- There were a significant number of compositions that were over time.
- Generally the quality of the scores was very good. Some of the recordings were hard to hear at times.
- Most compositions in the core reflected detailed study of music written after 1970.

Strengths

The best responses demonstrated:

- clear understanding of instrumental and ensemble capabilities and exploration of the same
- exploration of tonal possibilities
- an understanding of motivic development
- a tight, coherent and controlled manipulation of structure
- successful risk taking and problem solving
- a clear purpose
- accomplished use of harmony
- detailed and accurate score with attention to detail
- sophisticated sense of style
- textural interest
- sophisticated understanding that comes from immersion, the candidate had experienced an integrated approach to composition
- evidence of wide listening using a range of repertoire.

Weaknesses

The weakest responses demonstrated:

- a limited understanding of the concepts of music
- a lack of explanation when using non-conventional notation
- a lack of textural interest
- a limited understanding of structure; candidates often tried to put too much into the two minutes
- cliched, tokenistic use of contemporary techniques
- poor melodic writing — melodies often meandered
- limited ability to organise ideas into a coherent, cohesive structure.

2/3 Unit (Common) Composition Marking Guidelines

Mark range 1 – 4	Mark range 5 – 8	Mark range 9 – 13	Mark range 14 – 17	Mark range 18 – 20
Limited representation of the topic	Basic representation of the topic	Sound representation of the topic	Successful representation of the topic	Successful representation of the topic
Limited stylistic understanding	Basic stylistic understanding	Sound stylistic understanding	Accomplished stylistic understanding	High level of stylistic understanding
Limited understanding of the concepts of music and the relationship between them	Basic understanding of the concepts of music and the relationship between them	Sound understanding of the concepts of music and the relationship between them	Detailed understanding of the concepts of music and the relationship between them	High level of understanding of the concepts of music and the relationship between them
Limited knowledge of score conventions	Basic knowledge of score conventions	Sound knowledge of score conventions	Detailed knowledge of score conventions	Comprehensive knowledge of score conventions
Limited performance directions	Basic performance directions	Clear performance directions	Detailed performance directions	Comprehensive performance directions
Limited demonstration of skill in organising ideas into musical structures	Basic demonstration of skill in organising ideas into musical structures	Clear demonstration of skill in organising ideas into musical structures	Accomplished demonstration of skill in organising ideas into musical structures	High level of skill in organising ideas into musical structures

Composition – Elective

General Comments

- A large proportion of candidates chose genres with which they were comfortable.
- Many candidates had immersed themselves in their topics.
- It is not advisable for candidates to include an analysis of the composition with the score.
- All performance directions should be on the score. Copious notes in the preface should not take the place of detailed score directions.
- The score should indicate the actual instruments for which the candidate is writing, so if the candidate is writing for computer or synthesised sounds these should not be indicated as acoustic instruments.
- It is not advisable for candidates to include interpretative discourse at the beginning of the work.
- It is advisable that all scores be either written in ink or computer generated.

Strengths

The best responses demonstrated:

- a high level of creativity
- sophisticated understanding of compositional techniques
- an ability to label scores clearly and to successfully notate compositions
- a strong harmonic awareness, and an ability to handle modulation fluently
- a strong understanding of structure
- an ability to take risks and to solve problems
- a sophisticated understanding of style
- a suitable choice of instrumentation.

Weaknesses

The weakest responses demonstrated:

- poor melodic writing and a lack of ability in developing a melodic idea
- limited exploration of the expressive qualities of the chosen performing media
- overuse of repetition at the expense of development
- contradictory scores and recordings
- lack of detail on the score, parts often missing (eg improvisations and drum parts)
- limited harmonic vocabulary
- an overdependency on rhythmic elements.

An example of an Excellent composition

Page 1

Trio in D

Cello $\text{♩} = 140$

Piano

pp

p Cantabile

1

5

9

mp

p dolce

13

mf

Page 2

Cello
17

Piano

21

25 *pp*

mf

pp

29 *mf*

This musical score is for a Cello and Piano duo. It consists of four systems of music. The first system (measures 17-20) features a Cello line with a dynamic marking of *f* and a Piano line with a dynamic marking of *mf*. The second system (measures 21-24) continues the piece with a dynamic marking of *pp* for the Cello. The third system (measures 25-28) shows the Cello line with a dynamic marking of *pp* and the Piano line with a dynamic marking of *mf*. The fourth system (measures 29-30) concludes the piece with a dynamic marking of *mf* for the Cello. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violin *f*

Cello *mf*

Piano *mp* sempre legato, con pedale

Measures 29-32. The score is in 4/8 time with a key signature of two flats. The Violin part features a melodic line with accents and a dynamic marking of *f*. The Cello part provides harmonic support with a dynamic marking of *mf*. The Piano part consists of a continuous eighth-note accompaniment with a dynamic marking of *mp* and the instruction "sempre legato, con pedale".

Measures 33-36. The Violin part continues with a melodic line, marked *f*. The Cello part has a dynamic marking of *mf*. The Piano part maintains the eighth-note accompaniment.

Measures 37-40. The Violin part continues with a melodic line, marked *f*. The Cello part has a dynamic marking of *mf*. The Piano part maintains the eighth-note accompaniment.

Violin *ff*

Cello *ff*

Piano *mp*
f pesante

41

45

rit.

subito mp a tempo

mf a tempo

ff a tempo

mp

Violin

Cello

Piano

49

53

f

mf

f

ff

f

mf

simile

simile

Violin *ff* *detache*

57

Cello *ff*

Piano *f*

7

Violin 61

Cello

Piano *ff*

65

Comment

- Idiomatic writing for all three instruments.
- Musical pace throughout is very assured and well judged.
- The roles of the instruments are clearly defined.
- Quite a simple/transparent chord progression.
- Melody is well shaped and phrased. The simplicity of the melodic line lends itself to exploration and change, particularly texturally.
- Changing roles are fluently managed and help to provide and maintain successful musical momentum.
- Modulations are effectively spaced.
- Effective dramatic injection page 4.
- Strong understanding of the trio genre and 19th century style.

An example of an Average response

Syrinx

mp
Dreamy

Flute

guitar

3. *p*

5 *mp*

7 *mf*

8

Musical score system 1, measures 7-12. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The time signature is 12/8. Measure 7 starts with a treble clef and a 12/8 time signature. Measure 8 has a 6/4 time signature. Measure 9 has a 12/8 time signature. The music features eighth and sixteenth notes in the treble and bass lines.

Musical score system 2, measures 11-12. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The time signature is 12/8. Measure 11 starts with a treble clef and a 12/8 time signature. Measure 12 has a 6/4 time signature. The music features eighth and sixteenth notes in the treble and bass lines. A dynamic marking of *mp* is present above measure 12.

Musical score system 3, measures 12-13. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The time signature is 12/8. Measure 12 starts with a treble clef and a 12/8 time signature. Measure 13 has a 6/4 time signature. The music features eighth and sixteenth notes in the treble and bass lines.

Musical score system 4, measures 15-16. The system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The time signature is 12/8. Measure 15 starts with a treble clef and a 12/8 time signature. Measure 16 has a 6/4 time signature. The music features eighth and sixteenth notes in the treble and bass lines. A dynamic marking of *mf* is present above measure 16.

17. *Brightly*

Musical score for measures 17-18. The key signature has one sharp (F#). Measure 17 features a treble clef with a quarter note G4, a quarter rest, and a half rest. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 18 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The tempo marking *Brightly* is positioned above the staff.

19. 20.

Musical score for measures 19-20. Measure 19 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 20 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The tempo marking *Brightly* is positioned above the staff.

21. *f*

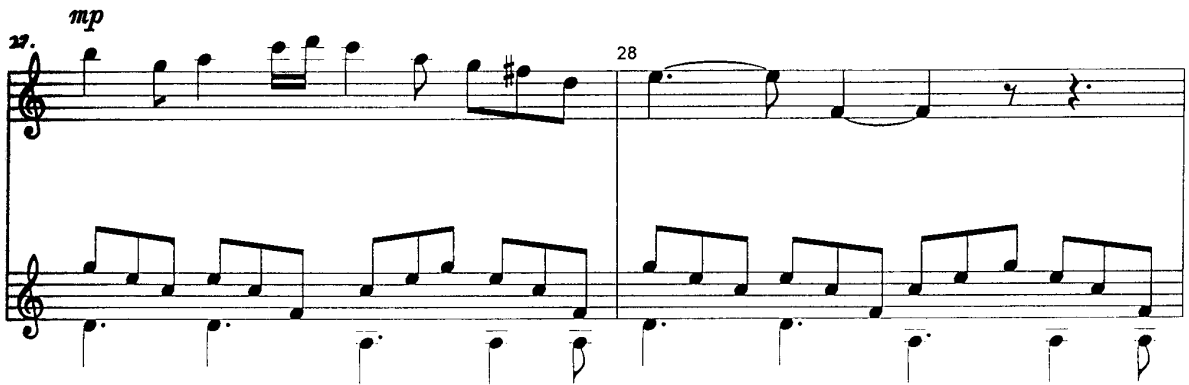
Musical score for measures 21-22. Measure 21 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 22 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The dynamic marking *f* is positioned above the staff.

23. 24.

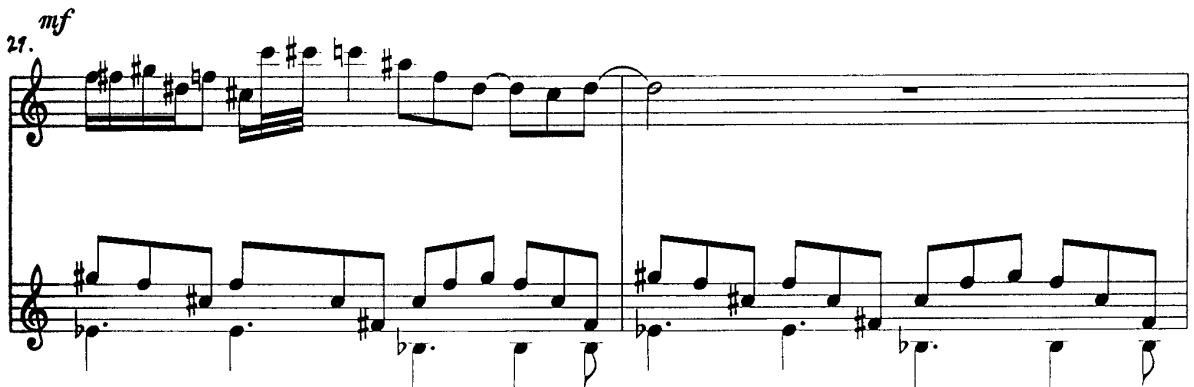
Musical score for measures 23-24. Measure 23 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 24 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The dynamic marking *f* is positioned above the staff.



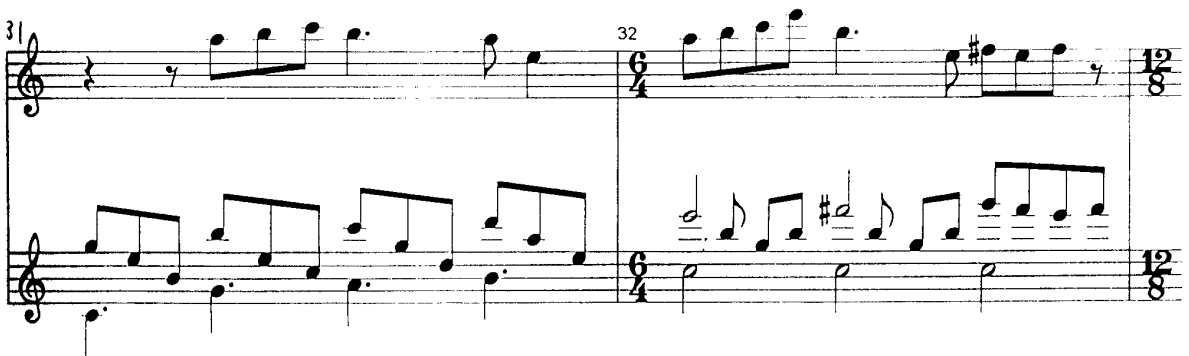
Musical score system 1, measures 25-28. The system consists of two staves. The top staff begins at measure 25 with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with eighth notes and rests. At measure 28, the time signature changes to 12/8. The bottom staff begins at measure 25 with a treble clef and a key signature of one sharp. It contains a bass line with chords and eighth notes. At measure 28, the time signature changes to 12/8. A *rit.* (ritardando) marking is placed above the bottom staff at measure 28. A fermata is placed over the final note of the bottom staff at measure 28.



Musical score system 2, measures 27-28. The system consists of two staves. The top staff begins at measure 27 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains a melodic line with eighth notes and a half note. At measure 28, the time signature changes to 12/8. The bottom staff begins at measure 27 with a treble clef and a key signature of one sharp. It contains a bass line with eighth notes. At measure 28, the time signature changes to 12/8. A *mp* (mezzo-piano) marking is placed above the top staff at measure 27.



Musical score system 3, measures 29-30. The system consists of two staves. The top staff begins at measure 29 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains a melodic line with eighth notes and a half note. The bottom staff begins at measure 29 with a treble clef and a key signature of one sharp. It contains a bass line with eighth notes. A *mf* (mezzo-forte) marking is placed above the top staff at measure 29.



Musical score system 4, measures 31-32. The system consists of two staves. The top staff begins at measure 31 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains a melodic line with eighth notes and a half note. At measure 32, the time signature changes to 6/4. The bottom staff begins at measure 31 with a treble clef and a key signature of one sharp. It contains a bass line with eighth notes. At measure 32, the time signature changes to 6/4. At the end of the system, there is a double bar line with a 12/8 time signature.

33.

Musical score for measures 33 and 34. The score is written for two staves in treble clef. Measure 33 is in 12/8 time, and measure 34 is in 6/4 time. The key signature has one flat (B-flat). The melody in the upper staff consists of eighth and quarter notes. The bass line in the lower staff consists of quarter and eighth notes.

35. 36 *in free time*

Musical score for measures 35 and 36. The score is written for two staves in treble clef. Measure 35 is in 12/8 time, and measure 36 is in 4/4 time. The key signature has one flat (B-flat). The melody in the upper staff consists of quarter notes. The bass line in the lower staff consists of quarter and eighth notes. Measure 36 is marked "in free time".

37.

Musical score for measures 37 and 38. The score is written for two staves in treble clef. Measure 37 is in 12/8 time, and measure 38 is in 4/4 time. The key signature has one flat (B-flat). The melody in the upper staff consists of quarter notes. The bass line in the lower staff consists of quarter and eighth notes. Measure 38 is marked "in free time".

Comment

- Mechanical performance on synthesiser.
- Some idiomatic flute writing but very simplistic.
- Some awkward guitar writing although technically possible.
- Some errors in notation.
- Many metre problems in the layout of 12/8.
- Has melodic shape, although tonality between the parts seems confused at times; it was not convincing.
- Some awkward flute patterning, eg Bar 5.
- Has harmonic direction.
- Effective structural change bar 18, has better cohesion between the parts, and effective sequential patterning, but very brief, lacking in development.
- The return to A section is an exact repetition of the first section. There was a lack of subtle contrasts.
- Some evidence of creativity.
- Score needs more performance directions, particularly in the absence of an acoustic performance.

Musicology and Aural Skills

This section contains answers that were accepted by examiners as showing some excellent responses and displays the marking guidelines examiners used.

QUESTION 1

This question is based on an excerpt from Bright Blue Music (1985) by Michael Torke.

- (a) *Timpani, xylophone, triangle and glockenspiel are used in this excerpt. Name FOUR other percussion instruments that are also used in this excerpt.*
- (b) *Explain the following performance directions that occur in the score.*
- (i) $\#$ (Bar 167, Cbs.)
 - (ii) *sfz* (Bar 167, Timp.)
 - (iii) *div. a 3* (Bar 189, Vln. II)
 - (iv) $\overset{\circ}{p}$ (Bar 193, Vla.)
- (c) *How is the musical climax achieved in bars 167–179?*
- (d) *How are tone colour and texture used to release tension in bars 179–193?*

- (a) Candidates needed four correct answers to get two marks.

Answers included: Bongo, tam tam, gong, woodblock, cymbals, vibraphone, piano.

- (b) Four correct answers were required for 2 marks.

Answers included:

- (i) tremolo — rapid bowing of repeated notes
- (ii) *Sfz* — sforzando — played with strong attack or suddenly loud or with force
- (iii) *div. A a3* - the section divides into three groups — each playing a different part
- (iv) harmonic — played by touching the strings lightly.

- (c) Four significant musical observations were accepted for 2 marks.

Two significant musical observations or three or four simple musical observations were accepted for 1 mark.

Suggested answers:

Texture: denseness, block texture, glissandos leading up to change in texture, trills on timpani

Pitch: patterns rise, repeated notes

Dynamics: *fff* at climax point in all instruments.

An example of an Excellent response

From bars 167 – 171 the full orchestra is playing giving a full climactic effect, especially with brass and percussion. This section is loud and enhanced by glissandos in brass and percussion sections and harp and piano. The rhythm is predominantly semi-quavers and quintuplets are used. Repetition also highlights the climax and the use of imitation complimented by increasing dynamics. The homophony from bar 176 – 178 creates the climax too.

- (d) TWO significant musical observations relating to texture and TWO for tone colour were required for 2 marks.

Suggested answers:

Tone colour: reduction in number of instruments; use of harmonics; woodwind trills

Texture: use of pedal point; the gradual reduction of instruments creating a sparse texture

An example of an Excellent response

Texture: density thins and lower strings hold a pedal tone which creates a clear texture. The brass and percussion do not play until b.191 the absence of their parts aids the clearing of the texture. Most instruments ie. wind and strings play ostinato — no complex melodic material means texture is less dense.

Tone Colour: the horns and percussion do not play, the wind and violins play in the upper tessitura which results in a transparent timbre. The piccolos come in and dove-tail through the wind section. The gap in register between picc and vlms means tone colour is transparent. Clear texture and transparent texture result in a release of tension.

QUESTION 2

Melody Dictation

This question is based on the Bendooley Variations (1997) by Ann Carr-Boyd.

(a) *The first eight bars will be played SIX times for you to notate the Mandolin 1 melody on the stave below.*

(b) *Describe the accompaniment.*

(a)	Mark	Comments
	5	Able to correctly complete rhythm and pitch.
	4	Able to complete rhythm and pitch almost correctly — minor errors in either.
	3	Rhythm: relative lengths of notes mostly correct, May miss placement in the bar. Pitch: may miss some of the larger intervals, but overall contour is correct.
	2	Able to notate two bars or equivalent, correctly in either pitch or rhythm.
	1	Able to note one bar or equivalent, correctly in either pitch or rhythm.
(b)	Mark	Comments
	3	Able to describe the accompaniment comprehensively noting at least FIVE points.
	2	Able to describe the accompaniment noting at least three different points.
	1	Makes one or two simple observations.

Suggested answers could include:

- contrasting rhythmic ideas — long vs short, repetition
- additional instruments
- four bar introduction
- accompaniment influences change in melody
- not syncopated
- instrumental techniques, eg tremolo, harmonics
- use of imitation
- use of ninth chords
- chromatic chords
- sequences in harmony
- treble moving in 3rds
- scalar — conjunct movement.

Example of an Excellent response

The bass appears to have single notes, moving within the minor third between e and g for a while, while the other layers of accompaniment tend to move in thirds, producing a tonality of E Major. It is a light texture with minimal layers, and unity is achieved by the repetition of what appears to be an ostinato or repeating motif. The same texture is achieved throughout with the exception of the tremolo, which appears near to the finish.

Overall, unity is achieved greatly by repetition. The upper layers of accompaniment are texturally layered very close to the melody, which rhythmically stays the same, which occasionally creates different chords, some of which are unusual or dissonant, or some which are simply in root position (E Major).

QUESTION 3

- (a) 1 Mark = two correct answers
- (i) Key – G Major
 - (ii) Relationship – V or dominant
- (b) 2 Marks = both chords and both positions
1 Mark = two out of four correct

X	Y
V7 or G7	I or C
Root	Root

- (c) 2 marks for each point
- | Marks | Comments |
|-------|---------------------------------------------------------------------------------------|
| 2 | Comprehensive description of a significant similarity. |
| 1 | Names similarity without description or not a significant similarity, ie superficial. |

Some examples of answers

- (i) Both are built around a melody (Theme A) in a single part (soprano in Bach, trumpet in Hindemith), which is distinguished by its longer rhythmic values and broad phrasing defined by rests.
- (ii) Both excerpts begin with a second theme (Theme B), which is treated in imitation by the other parts (excluding Bach's continuo, which imitates only fragments). Each instrument involved in the imitation enters with the theme at least once, often at a pitch level different to that of the opening statement.
- (iii) In both excerpts, Theme B begins with leaps and longer rhythmic values (disregarding the anacrusis in the Bach), then continues with mostly scalar movement and shorter values. In each case only a limited stock of rhythmic values is used.
- (iv) In both cases Theme A remains in the same key for the whole of the excerpt, and is entirely diatonic. The other parts, however, include chromatic notes and modulations.
- (v) After the initial statement, entries of the Theme B are accompanied by lines of counterpoint. In both excerpts, this counterpoint is constructed using several recurring motifs.

QUESTION 4

General Comments

This question allowed candidates to include a wide range of studied material. There were no problems with incorporating the essential outcomes of post-1970 learning into the required response. Candidates were able to respond using a range of pieces, styles and genres.

Some candidates made little or no distinction between post and pre-1970 compositional techniques and styles, while others organised their arguments in support of unique and exclusive post-1970 characteristics.

Strengths

The best responses demonstrated:

- an ability to discuss compositional techniques within studied works
- suitable choice of repertoire
- an ability to answer the question in detail and were able to illustrate points with meaningful and integrated quotes
- a coherent and sequential line of argument
- a detailed study of the topic, using both wide and detailed listening
- comprehensive understanding of the implications of their chosen works.

Weaknesses

The weakest responses demonstrated:

- an inability to discuss in detail—responses often being general, using superficial points
- a limited understanding of compositional techniques
- an inability to write extended responses to questions — some responses were in point form, and lacked the required detail, reading more like a text book summary of general compositional techniques rather than a discussion of their use in particular works

- an understanding of one work only, the second work not being mentioned at all or only being mentioned in passing without any detail
- a lack of focus on the question, often straying from the purpose of the question and not developing a coherent and logically structured answer.

2/3 Unit (Common) Musicology and Aural Skills – Question 4 Marking Guidelines

This question was double marked by two teams, using the following guidelines:

Marks	
18–20	<p>Discusses both works in depth and detail and demonstrates perceptive analytical skills</p> <p>Able to discuss the techniques and styles of both compositions with clear descriptions and examples as support</p> <p>Well-argued response with evidence of relationship to the question</p> <p>Extensive and accurate use of music terminology and musical quotes</p> <p>Broad range of aspects of the question discussed with clear descriptions and examples as support for discussion</p> <p>Well-integrated discussion of both works</p> <p>Evidence of synthesis and evaluation</p> <p>Comprehensive reference to the concepts of music</p>
14–17	<p>Discusses both works, making detailed musical observations, demonstrating detailed analytical skill</p> <p>Well-argued response with evidence of relationship to the question</p> <p>Able to make specific references to the musical features of both works to support discussion</p> <p>Able to convincingly discuss the concepts in relation to the question</p> <p>Clearly sequenced argument with points explained and supported</p> <p>Use of convincing musical quotes to support discussion</p> <p>Detailed reference to the concepts of music</p>
8–13	<p>Discusses both works, making music observations and demonstrating sound analytical skill</p> <p>Reasonably argued response mentioning features of the works that attempts to relate to the question</p> <p>Evidence of sound analysis and recognition of musical features</p> <p>Attempts to focus on and discuss the question</p> <p>Makes musical observations about appropriate concepts but does not expand to support a convincing argument</p> <p>Attempts to use musical quotes to support discussion</p> <p>Attempts argument and sequence</p> <p>Sound reference to concepts of music</p>
4–7	<p>Discusses one or both works making basic musical observations and demonstrating basic analytical skill</p> <p>Comments on limited features of the works</p> <p>Basic understanding of the issues reflected in the question</p> <p>Basic attempt to address the question</p> <p>Basic recognition of musical features but difficulty integrating observations into a cohesive discussion</p> <p>Very general observations or blanket statements made with basic support</p> <p>Basic reference to the concepts of music</p>
1–3	<p>Discusses one or both works, making elementary musical observations and demonstrating limited analytical skill</p> <p>Limited analysis and reference to the music</p> <p>Limited evidence of understanding of the task</p> <p>Limited attempt to address the question</p> <p>Limited references to the musical features of either work</p> <p>Limited reference to the concepts of music</p>

Performance Core and Elective

General Comments

- Choice of repertoire is critical in order to highlight the candidates' strengths, technically and stylistically.
- Candidates need to listen to as many recordings as they can in order to reflect on and enhance their own performances.
- Performance practice/experience is needed for all candidates in a variety of contexts, eg in front of their peers, a wider audience or on video
- Adherence to time limits and topic requirements is essential.
- Where possible, candidates should present their performances at the one time, not split over the day's marking session.
- By linking the mandatory topic piece to the musicology/aural areas candidates could enhance their stylistic and interpretative understanding in performance.
- Repertoire sheet: candidates need to nominate additional/mandatory topic selection within Performance II elective.

Strengths

The best responses demonstrated:

- confidence as performers; they had obviously performed regularly in front of others
- a repertoire choice which gave them the opportunity to demonstrate musical strengths such as technical proficiency and self-expression
- thorough preparation across the entire performance program
- careful consideration given to tuning
- a thorough understanding of styles
- high level of rapport with accompanist/ensemble
- adherence to time limits and topic representation.

Weaknesses

The weakest responses demonstrated:

- a selection of repertoire which limited musical outcomes and/or failed to represent nominated topics
- a selection of repertoire which was too short to demonstrate musical or stylistic competence
- a limited role in ensemble performances
- a poor sense of balance in ensemble performances
- a lack of preparation with the ensemble/accompanist
- poor tuning, weak intonation and limited technical facility
- lack of appropriate dynamic, expressive and tonal contrasts.

Musicology Essays

General Comments

There were many essays that had no hypothesis and no aim, or did not focus on the music specifically.

Strengths

The best responses demonstrated:

- a deep understanding of both the music and the score
- a real engagement with the material
- originality of topics allowing analytical and research skills to be developed.
- cohesion of ideas and a fully developed argument
- indepth study
- inter-relation of concepts in a sophisticated manner
- articulate writing style.

Weaknesses

The weakest responses demonstrated:

- a superficial understanding of musical concepts
- an avoidance of discussion on harmony as part of pitch even though many topics require it, eg Baroque, Classical
- no real engagement with the music, a strong reliance on the opinion of others
- poorly constructed aim (or no aim at all); or the aim was too broad, leading to overextended essays
- heavy drawing on secondary sources
- an inability to develop a consistent and comprehensive writing style.

An example of an Excellent response

Text and the elaboration of Form in Berio's 'Circles'

In the twentieth century, composers have been preoccupied with ways of structuring their music, as functional tonality gave way to atonality, the usual harmonic structure was no longer relevant. In 'Circles' by Italian composer, Luciano Berio, the role of text in delineating a formal structure helps the composer overcome this problem while at the same time allowing him to explore new possibilities of the text setting. His aim was not just to 'compose a series of vocal works with instrumental accompaniment, but to elaborate the three poems in a unique form where vocal activity and instrumental activity could be closely integrated...'¹

While the text is employed as a structural device it also forms other functions. For example through the onomatopoeic effect of the words, the text assumes both a timbral/phonetic and gestural function. As Berio himself commented:

¹ Luciano Berio: comment on 'Circles': quoted in Roberto Zanetti - La Musica Italiana nel Novecento. Bramante, Busto Arsizio 1985, pg 1460.

‘I experienced the text not as a closed, unchangeable object but as one whose meaning and sound both allow for the proliferation of new functions.’²

Thus in addition to the use of text as a formal device, he develops an accumulative, divergent musical setting which enables him to more extensively explore the timbral, phonetic and gestural elements inherent in the text.

Background

Circles, published in 1960, was written for female voice, harp and two percussionists, with text based on the poetry of E.E. Cummings. The score incorporates three of E.E. Cummings’ poems — ‘Stinging’, ‘Riverly as a Flower’, and ‘N(O)W’. Edward Estlin Cummings was a poet who radically experimented with form, punctuation, spelling, and syntax. He abandoned traditional techniques and structures in order to create a new highly idiosyncratic means of poetic expression (see appendix). Berio’ compositional fascination with the sound qualities of words and the images they create is served well by the onomatopoeic nature of E.E. Cummings’ poetry. Throughout ‘Circles’, Berio explores the intrinsic nature of poetry, dissolving the text into its phonetic components to exaggerate its sonorous qualities.

Analysis

The overall form of the texts is palindromic (as shown in diagram 1) with the three poems making up the textual material for the five sections. Even though Berio revisits texts I and II to form the palindrome, the musical setting surrounding this return becomes more diverse.

Text	‘Stinging’	‘Riverly is a Flower’	‘N(O)W’	‘Riverly is a Flower’	‘Stinging’
	I	II	III	II	I
Section	I	2	3	4	5

This diagram summarises the textual basis of the work as well as showing the linear succession of the musical settings.

Analysis of Sections 1–5

Section 1 is perhaps the most overt representation of E.E. Cummings’ words using only harp and voice with the text ‘Stinging’. In particular Berio exploits the phonetic onomatopoeic and gestural nature of the poem in an alternating two–four, three–four metrical framework.

² Luciano Berio – *Two Interviews with Rossana Dolmonte and Balint Andras Varga*, 1985.

Example 1, page 7.

The image displays a complex musical score for three staves. The top staff is labeled 'Wood Block' and contains various rhythmic patterns and dynamics such as *pp*, *f*, *mf*, and *ff*. It includes a section marked '(S)' and a 'Wood Block II' section. The middle staff features a vocal line with the lyrics 'with dream' and a '-S' marking. The bottom staff is labeled 'Percussion' and contains rhythmic notation with dynamics like *pp* and *ff*. Vertical dashed lines connect specific points across the staves. Time signatures are indicated as 2/4 and 3/4. A circled '2/4' is also present. The score includes various musical symbols like slurs, accents, and performance instructions such as '(RALL.)' and 'Tempo Mark'.

This is followed by a timbral shift with the percussion entry moving from wood to metallic sonorities. This shift to metallic percussion sound provides continuity with the second setting which is dominated by metallic timbres.

Section 2 incorporates the entire ensemble to illustrate the words of the second poem — ‘Riverly is a Flower’ while keeping to the metrical structures of the previous section. This section is characterised by the frequent use of anacrusis³ figures throughout the instrumental setting.

³ anacrusis – here the term is used to describe the gesture characterised by varying weak to strong rhythmic figures.

Example 2, page 9. Anacrusis gestures and measured durations:

The musical score is for the piece "RIVERLY IS A FLOWER" by Luciano Berio. It features a vocal line and a chamber ensemble. The vocal line is in the center, with lyrics: "ri-verly is a flo- wer gone so- sly by tomb". The ensemble includes Flute, Clarinet, Bassoon, Trumpet, Trombone, Percussion, and Xylophone. The score features various anacrusis gestures and measured durations, indicated by vertical dashed lines and circled numbers (3/4, 2/4).

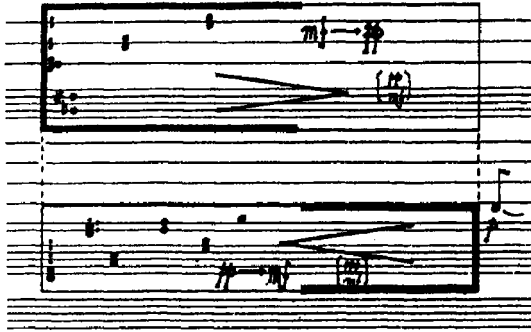
11. "RIVERLY IS A FLOWER"
 WORDS COPYRIGHT 1925 BY E. E. CUMMINGS, REPRINTED
 FROM: POEMS 1923-1954 BY E. E. CUMMINGS BY PERMISSION
 OF HARCOURT, BRACE & WORLD, INC.

11 E 11231 6/11

This anacrusis gesture takes on a greater significance later in the work. As the section nears its conclusion the metrical structure and the relationship between sound events becomes gradually more relative as Berio prepares to enter the centre of the palindrome. The relationship between text and musical material forms a clear ABABC sequence: section A (Riverly ... stare) is dominated by dense anacrusis accompaniment figures, section B (rosily ... smiles) uses less dense pitched and non-pitched anacrusis figures, section A (cloud gloss ... close), section B (ghosts ... stare) and section C (sly ... stare) which is characterised by sparse arrhythmic attacks. Along with this sequence, Berio develops a colour transition from wood to metal via skin, illustrating his use of timbre as an important element in defining change between the musical settings.

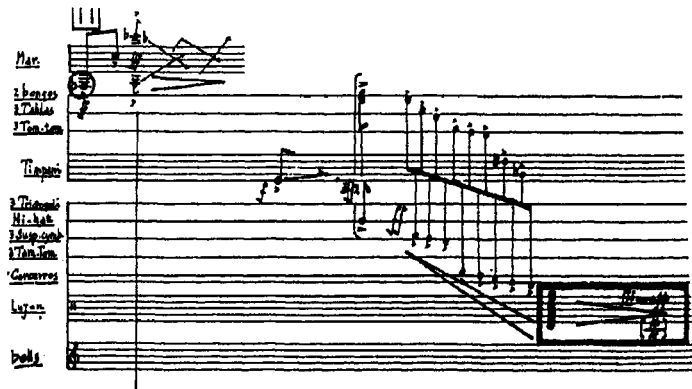
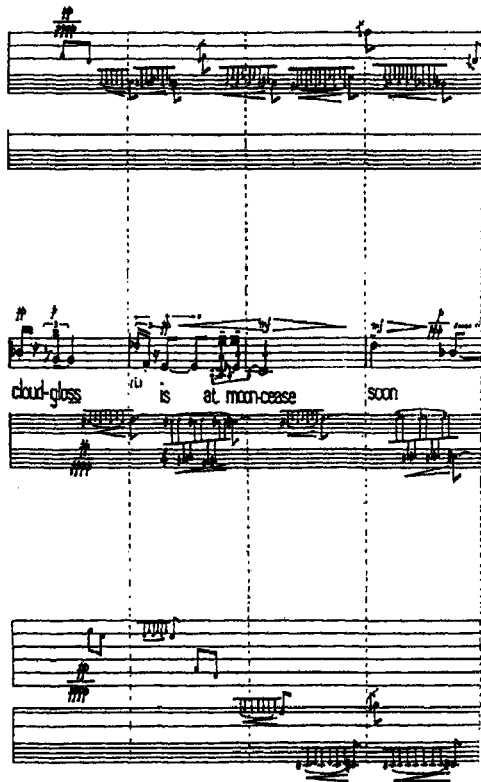
Section 3 is characterised by a greater emphasis on improvised events that happen outside of measured time but in close relation to one another. These events are notated in darkened boxes inside of which Berio has indicated precisely the range of pitch, dynamics and instrumental colour type to be used by the performer in his/her improvisation.

Example 3, page 17. Notated improvisation guidelines:



In this section the anacrusic ideas from section 2 are further developed with many of the improvised events being preceded by anacrusic-like figures. Not only does this provide a gestural link with previously heard material but it also reinforces the linear movement towards increasing diversity and freedom in the musical setting.

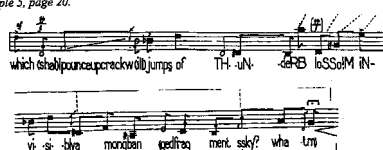
Example 4, page 13 and 17. A comparison of anacrusic figures in sections 2 and 3:



The section begins with the disjointed words of the final poem — ‘N(O)W’ with the onomatopoeic/timbral qualities being emphasised by the punctuation, bracketing and capitals.

Example 5, page 20:

Example 5, page 20.



The dissolution of text reaches its climax in this section with a greater emphasis on the spoken voice combined with the fragmentation of language into pure phonetic symbols.

Example 6, page 27. The dissolution of text into its phonetic components:



Here the ensemble is at its most unified as the percussionists join their voices in the singing followed by the singer closely mimicking the percussionists' articulations with gestures such as 'tktktktktk' and 'ka ka ka ka'. This freedom of ensemble allows for the integration of voice into percussion and vice versa which reinforces the sense of accumulation and helps to create a unique form.

Section 4 forms a juxtaposition of the musical and textual material, colliding the previous settings into this one movement. In contrast to section 3, section 4 initially returns to more traditionally measured time with a key signature of four-four. While the text of 'Riverly is a Flower' returns the musical material is vastly different to its first appearance. The words of 'Riverly is a Flower' (poem II in the sequence) have been combined with the setting of section I with the opening ensemble of voice and harp. With the entry of the percussionists the setting changes to more relative, freer events, the lines of poetry being redistributed throughout the ensemble to generate a generalised timbral sonority.

Example 7, page 33 section 4:

Section 5 completes the structural arc, returning to metrical rhythms and distinct measure lines reminiscent of the opening setting.

Example 8, page 37:

Accumulation as a Form Device

In this work Berio has employed form as an accumulation of timbres, gestures and vocal style. In 'Circles', memory functions to highlight the integration of previous musical settings into 'new' ones while also illuminating the divergence of the musical settings from the textual palindrome. While on the surface the text is palindromic, the nature of the sound events diverges from this palindrome in a collage consisting of mostly previously heard material. For example, drawing on the gestures of sections 1, 2 and 3 creates diversity in relation to settings 4 and 5. Although Berio draws musical material from the previous settings, variety is created by situating this material differently in relation to the text, often in approximately the same place with the same or similar instrumental colours. It is in this way that the listener is reminded of the sound events that have come before when they are repeated in the palindrome. While the text forms a palindrome the musical material is more linear and exploratory in structure. Examples of this will now be considered.

Settings 4 and 5 reflect many aspects of settings 1, 2 and 3. In section 4 Berio returns to the colours that characterise section 1. While section 1 incorporates the text — 'Stinging' and section 4 uses the text — 'Riverly is a Flower' they share the same instrumental combination of harp and voice with the addition of the rest of the ensemble entering nearer to the end in both settings.

Example 9, pages 2 and 31. Observe the similarity in colours combined with different text:

♩ = 58 66 80

I voice
stin- ging gold (d)
harp

IV
ri- ver-ly is a flo- wer gone so- fly by tomb
harp

In section 1 the singer becomes part of the percussion ensemble when she is instructed to take the claves. This relates directly to section 5 where the piece is concluded with the percussionists extending into the vocal line, using gestures such as the stopped voice which is reminiscent of section 1. The metrical ideas of section 5 also clearly reflect the more metrical nature of section 1.

The final measures of section 4 return to the use of the sparse harp and metallic colours created by the celeste and the glockenspiel which is employed in section 2. Observe the similarities in the arrangement of the relative events and colours that is given for both endings of the sections. This serves to enhance the role of timbre and the relationship to text as a structural element.

Example 10, pages 16 and 34. Observe the similar endings of these two examples which were taken from section 2 and 4 respectively.

Musical score for Example 10, pages 16 and 34. The score consists of three staves: Cello, Voice, and Glock. The voice part includes lyrics: "sly slim gods stare". The score includes dynamic markings like "mp" and "pp", and a rehearsal mark (3) with a 4/4 time signature.

Musical score for Example 10, pages 16 and 34. The score consists of five staves: Voice, Cello, Composer, Voice, and Glock. The voice part includes lyrics: "stare", "walk to 3rd stand", "finger comb". The score includes dynamic markings like "mp" and "pp", and a rehearsal mark (4) with a 4/4 time signature.

Sections 2 and 5 share similar metrical structures, with both sections alternating between three-four and two-four. Similarly, gesture functions to structure the text in a transformed sound world. Some of the gestures have also been borrowed from 2 to construct 5.

The anacrusic figures that so dominated section 2 now reappear in a more moderate form in section 5.

Example 11, page 35. Observe the anacrusic-like figures that are circled in percussion:

Section 5 also completes the circle of colours that began in Section 2 with the movement from wood to metal via skin. In section 5 this cycle is completed as it returns to wood with maracas, Mexican beans and skins with beaters.

The relative nature of events that is apparent in section 4 originates in section 3, while the gestures such as the repeated note figures and the periodic rhythmic structures of 3 are more fully developed in section 5.

Conclusion

In 'Circles', Berio has succeeded in creating a diverse but unified sound world that is defined primarily by timbre, gesture, different approaches to rhythm and metre and ensemble variety. The text not only acts to unify the piece through its palindromic function but also provides a vehicle for construction of the sound world. With the movement towards increasing diversity, juxtaposition and accumulation of musical material, the role of memory becomes increasingly important and gives coherence to the diversity. The revisiting of previously heard sounds, colours, gestures and rhythms also allows the listener to perceive the text in a transformed context. While the text elaborates form in the work it does not, as Berio suggested, function as a 'closed unchanging object', rather, it provides the vehicle for the 'proliferation of new functions'.

References

- Luciano Berio: Two Interviews with Rossana Dalmonte and Balint Andras Varga
1985
- Berio
David Osmond-Smith
1991

Playing on Words
David Osmond-Smith
1985

‘Maderna and Berio’
Reginald Smith Brindle
1971

Italian Opera Since 1945
Raymond Fearn
Harwood Academic publishers
1997

Background Listening

CDs:

Berio/Maderna

1. Momenti
2. Thema-Omaggio a Joyce
3. Visage

Berio’s Sequenzas I-Ixb

Berio’s ‘Sinfonia’

Luciano Berio/Pierre Bartholomee
‘Circles’

Comment

This work has an interesting hypothesis and aim which is developed well throughout the essay. The use of language is quite sophisticated.

An example of an Average response

‘The composer who hoped to bridge the gulf between popular music and the concert hall audience in the 1920’s was George Gershwin (1898–1937), whose Rhapsody in Blue (1924) was an attempt to combine the languages of Jazz and Lisztian Romanticism.’

D.I. Grout¹

George Gershwin has successfully used both the languages of Jazz and Lisztian Romanticism in Rhapsody in Blue. This has been achieved by the use of Ragtime rhythms, use of time signatures, performing media, and orchestration. The use of Lisztian Romanticism is shown by Gershwin’s use of structure, allocation of rhythm, expressive techniques and dynamics.

Jazz has been defined as, ‘an American musical form, developed c.1890 from African-American work songs, (eg Field hollers), spirituals, and other forms whose harmonic, melodic and, rhythmic elements were mainly African.’²

¹ A History of Western Music by Donald Jay Grout and Claude V. Palisa. Printed in Great Britain by Butler and Tanner Ltd.

² The Concise Columbia Encyclopedia c.1995 by Columbia University Press.

The characteristics that distinguish Jazz from other forms of music include improvisation of a number of melodies over one chord progression that is repeated continuously; frequent use of call-and-response between instruments, or instruments and vocalist; use of glissandos and slides by instrumentalist; micro-tonality (an interval smaller than a semitone), flattening in blues scales where the third, fifth and seventh note is 'bent' and finally, Rhythmic syncopation and accents in unexpected places.

Ragtime (a form of jazz) was written mainly for piano in simple duple time (2/4, two crotchet beats to a bar), (excerpt 1a), with syncopated melodies, regularly accented bass and chromatic harmonies. The structure of a piano rag consists of two sections. Section one starts with a theme, A, and is repeated. A second contrasting theme, B, is introduced and repeated. The section finishes with a return of theme A. The second section, known as the trio, begins with a third contrasting theme, C, and is repeated. The second section ends with a fourth contrasting theme, D and its repeat.

Excerpt 1a - Broadway Rag by James Scott:



George Gershwin (born 26th September 1898) was an American Composer who became famous not only through Rhapsody in Blues but also from the songs he wrote such as 'Someone to Watch Over Me' and 'I Got Rhythm'. As a teenager he was intrigued by Ragtime, he 'spent hours listening to 'ragtime piano' in cafes and bars'.³ His training in piano involved not only Jazz but it included also the masters — Bach, Chopin, Liszt and Debussy — all of whom he admired.

Rhapsody in Blue was written in three weeks starting 7th January 1924. Gershwin had started work after Paul Whiteman had made a public announcement that Gershwin was composing a 'jazz concerto' to be commissioned in his concert set for 12th February 1924. Gershwin had originally written Rhapsody in Blue for two pianos and Ferde Grofe orchestrated it.

Rhapsody in Blue contains more Ragtime characteristics than any other form of Jazz. This isn't surprising since Gershwin's first job, at the age of thirteen, was at Tin Pan Alley, sight reading popular Ragtimes that were brought in by customers. Gershwin has used 2/4 (simple duple), (excerpt 1b), in Rhapsody in Blue. However he has used also cut common time (2/2, two minim beats in a bar), (excerpt 1c), which gives the same feel as 2/4 time.

³ p22 George Gershwin by Rodney Greenberg c.1998 Phaidon Press Limited, London

Excerpt 1b bar 383:



Excerpt 1c bar 138:

Ex. 1c bar 138



The syncopation and use of Rag style rhythms is a primary reason Rhapsody in Blue is identifiable as a jazz piece. In this style the typical rhythms used in Ragtime can easily be spotted in Gershwin's composition. Excerpts 2(a), 2(b) and 2(c) show typical syncopated ragtime rhythms played by the right hand. Excerpts 3(a), 3(b) and 3(c) show the corresponding rhythms in Rhapsody in Blue. It is evident Gershwin has taken these basic rhythms and developed them to a greater complexity with the use of triplet patterns preceding the syncopated Rag rhythm.

Excerpt 2a, Maple Leaf Rag by Scott Joplin:

Ex. 2a, Maple Leaf Rag by Scott Joplin



Excerpt 2b, Original Rags by Scott Joplin:

Ex. 2b, Original Rags by Scott Joplin



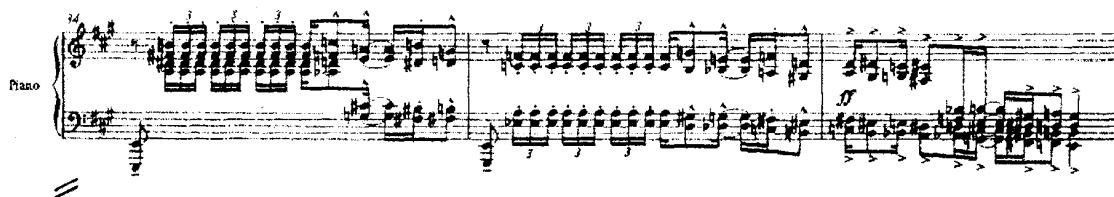
Excerpt 2c, Pleasant Moments by Scott Joplin:

Ex. 2c, Pleasant Moments by Scott Joplin



Excerpt 3a bars 34–36:

Ex 3a bars 34-36



Excerpt 3b bars 22–23:

Ex 3b bars 22-23



Excerpt 3c bars 5–8:

Ex 3c bars 5-8

Musical score for Excerpt 3c, bars 5-8. The score is arranged in three systems. The first system is for Horns (F), the second for Trumpets (Bb), and the third for Trombones. Each system has three staves. The music is in 4/4 time and features syncopated rhythms. The Horns part has a melodic line with eighth notes and quarter notes. The Trumpets part is marked 'muted' and 'mf', playing a rhythmic accompaniment. The Trombones part has a melodic line with eighth notes and quarter notes, also marked 'mf'.

Ragtime composers used octaves to add brilliance, or on the weak beat (excerpt 4a) to reinforce syncopation. Gershwin has also octaves (excerpt 4b) in the left hand of the piano part to emphasise syncopation. In the same way, instruments such as the flute and oboe (excerpt 4c), play octaves to further articulate the syncopation.

Excerpt 4a, Broadway Rag by James Scott:

Ex 4a, Broadway Rag by James Scott

Musical score for Excerpt 4a, Broadway Rag by James Scott. The score is for piano and features a syncopated melody in the right hand and a bass line in the left hand. The melody is characterized by frequent octave doublings, particularly on the weak beats, to reinforce the syncopation. The piece is in 4/4 time and has a lively, rhythmic feel.

Excerpt 4b bars 343–46 of Rhapsody in Blue:

Ex 4b bars 343-46 of Rhapsody in Blue

Musical score for Excerpt 4b, bars 343-46 of Rhapsody in Blue. The score is for saxophone and features a syncopated melody in the right hand and a bass line in the left hand. The melody is characterized by frequent octave doublings, particularly on the weak beats, to reinforce the syncopation. The piece is in 4/4 time and has a lively, rhythmic feel. The saxophone part is marked 'sfacc'.

Excerpt 4c bars 490–95, Rhapsody in Blue:

Ex 4c bars 490-95, Rhapsody in Blue

Gershwin's use of performing media includes what today would be considered a typical orchestra: flutes, clarinets, bassoons, horns in F, trumpet, trombones, tuba, timpani, violins, violas, cellos and double basses. It would appear that Gershwin has incorporated Jazz instruments — banjo, saxophones and drums — to this conventional orchestra. However, all instruments mentioned made up a typical 1920's Jazz Band.

Franz Liszt (1811–86), born in Hungary, began his career at the age of eleven as a concert virtuoso, which lasted until 1848. He is considered the Paganini (the most famous violinist in 1900's) of the piano, as he revolutionised technique of playing. He composed music at the same time, inventing the symphonic poem and the method of transformation of themes.

General characteristics of Liszt's music include use of chromatic harmony, augmented and diminished chords, especially tritones (the interval of three whole-tones), whole tone scales, 'gypsy' scale (characterised by its augmented second), pentatonic (a scale comprised of five notes — particularly that represented by the five black keys of the piano) — and modal scales (six scales that are all white notes of a keyboard and begin on either C, D, E, F, G, or A. His use of rhythm invoked the concept of improvisation, for example, the use of cadenzas.

In structure Rhapsody in Blue resembles Liszt's 'one movement concerto'. Liszt uses 'thematic transformation' where one or more motif would appear again and again, transformed each time but recognisable, maintaining a sense of unity over a long piece of many contrasting moods⁴. For example, in Liszt Piano Concerto No.1 in E flat Major, the opening melody played by the strings (excerpt 5) is repeated throughout the piece. In Rhapsody in Blue Gershwin has used three themes, the first of which is introduced by the clarinets glissando in the opening bars (excerpt 6a). First horn, tenor sax and bass clarinet playing in unison introduce the second theme (excerpt 6b). The final theme is introduced by the piano at bars 19-20 (excerpt 6c). It is these three themes that continue to reappear throughout the piece.

⁴ The Great Composers; Their Lives and Times. Published by Marshall Cavendish Corporation.

Excerpt 5a, Liszt Piano Concerto no. 1, bar 1–4:

Ex. 5a; Liszt Piano Concerto no. 1, bar 1-4

Orchester-Bearbeitung

Allegro maestoso
Tempo giusto

ff marc. e deciso *ff*

Excerpt 6a; bars 1–4:

Ex. 6a; bars 1-4

solo *gliss.* *con licenza*

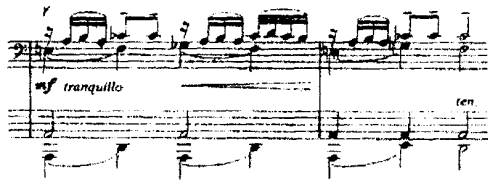
Excerpt 6b; bars 11–14:

Ex. 6b; bars 11-14.

poco rit. *poco rit.* *poco rit.* *poco rit.* *poco rit.*

B. Cl. (B \flat)
Alt. Sax. in E \flat
Ten. Sax. in B \flat
Alt. Sax. in E \flat
Bsn.
Hrn. (F)

Excerpt 6c; bars 19–20:



Throughout Rhapsody in Blue Gershwin has placed the same rhythm in both hands of the piano (excerpt 7a), a characteristic that Liszt uses frequently in his compositions. For example, Wilde Jagd Transcendental Etude No 8 (excerpt 7b) shows identical rhythm played by the right and left hand in the first eighty-four bars. With emphasising syncopated rhythms, this technique also enhances and heightens the importance of melody by achieving a fuller texture.

Excerpt 7a Rhapsody in Blue bars 347–356:

Ex. 7a Rhapsody in Blue bars 347 - 356



Excerpt 7b Wilde Jagd by Franz Liszt, bars 1–18:

Ex. 7b Wilde Jagd by Franz Liszt, bars 1-18

Gershwin has used several cadenzas (excerpt 8a) in the piece. Liszt also frequently uses cadenzas in his works. For example, there are five cadenzas in Liszt Piano Concerto in A major (excerpt 8b). As mentioned above, the use of cadenzas can create a sense of improvisation. This is a method used by Liszt, however improvisation is a large part of Jazz.

Excerpt 8a Rhapsody in Blue Piano bar 297:

Ex. 8a Rhapsody in Blue Piano bar 297

297 [27] Cadenza
brillante

304 8
rubato e legato
pp
rall
L.H.
pp

ER e007

Excerpt 8b Liszt Piano Concerto in A major, bar 64:

Ex 8b Liszt Piano Concerto in A major, bar 64

Cadenza

Cadenza

molto forte

The use of terraced dynamics can be seen in the works of Romantic composers, including those of Liszt. Liszt uses sudden changes as *p* to *ff*, and extreme dynamics, *ff* and *ppp* in his Hungarian Rhapsody no. 12 (excerpt 9a). This means that the changes in dynamics are dramatic and sudden. Rhapsody in Blue is also rich in dynamic variation. Over the length of ten bars there would be a dynamic change in each. Gershwin has used terraced dynamics, *fp* along with extreme dynamics, *ff*, *fz*, *fff*, (excerpt 9b) and *pp* (excerpt 9c). The use of dynamics in this way is not found in Ragtime or Jazz as a whole.

Excerpt 9a Liszt Hungarian Rhapsody No. 12, bars 2, 3 and 124:

Ex. 9a Liszt Hungarian Rhapsody No. 12, bars 2, 3 and 124

The musical score for Excerpt 9a consists of two systems. The first system features two staves. The upper staff contains a sixteenth-note triplet with a dynamic marking of *p trem.* and a *ff* dynamic. The lower staff contains a sixteenth-note triplet with a dynamic marking of *ff*. The second system is a grand staff. The right hand plays a rapid sixteenth-note scale starting at *ppp* and ending at *pp*. The left hand provides a simple accompaniment.

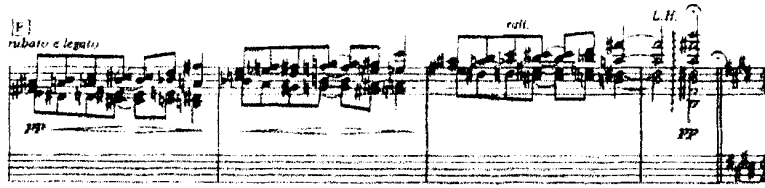
Excerpt 9b Rhapsody in Blue bars 508–510:

Ex. 9b Rhapsody in Blue bars 508-510

The musical score for Excerpt 9b consists of two systems and multiple staves. The first system includes dynamics of *pp* and *fz*, and the tempo marking *molto rit.*. The second system includes dynamics of *fp*, *sf*, and *ff*, and the tempo marking *molto rit.*. The score features complex rhythmic patterns, including sixteenth-note triplets and sixteenth-note runs. Pedal markings are present in the lower staves.

Excerpt 9c Rhapsody in Blue bars 299–303:

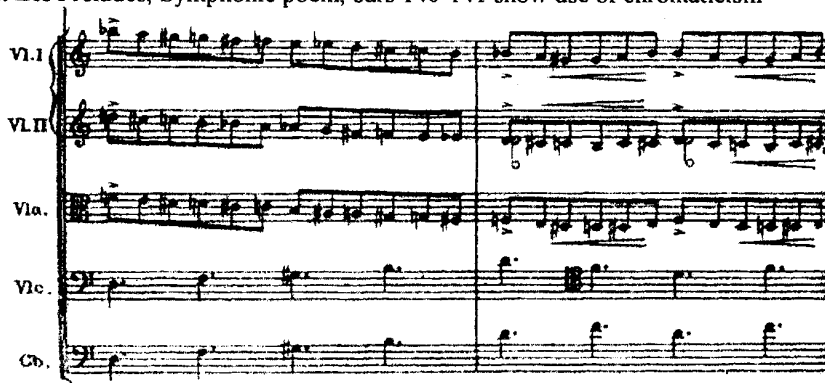
Ex. 9c Rhapsody in Blue bars 299-303,



Liszt has used the Romantic characteristic of chromaticism (see excerpt 10). Gershwin has also incorporated chromaticism (see excerpt 11).

Excerpt 10 Liszt Les Preludes, Symphonic poem, bars 140–141 show use of chromaticism:

Ex 10 Liszt Les Preludes, Symphonic poem, bars 140-141 show use of chromaticism



Excerpt 11 Rhapsody in Blue, bars 481 to 483 shows chromaticism in the piano:

Ex. 11 Rhapsody in Blue, bars 481 to 483 Shows chromaticism in the piano



From the evidence that has been presented it can be concluded that Gershwin has used the 'Languages of Jazz' through syncopated Ragtime rhythms, typical use of Ragtime 2/4 time signature and orchestration. Gershwin has successfully combined these elements with Lisztian Romantic composition characteristics, 'thematic transformation' structure, and unison of rhythm, dynamics and chromatic harmonies.

Bibliography

Primary Sources:

Rhapsody in Blue for Piano and Orchestra

George Gershwin

Urtext Edition

Ernst Eulenburg Ltd.

Warner Bros. Music Corp. 1924

Maple Leaf Rag

Scott Joplin

1899 Carl Hoffman

The Entertainer

Scott Joplin

Pleasant Moments

Scott Joplin

Seminary Music Co. 1909

Pastime Rag No. 4

Artie Mathews

Stark Music Co. 1920

Slippery Elm Rag

Clarence Woods

Clarence Woods 1912

Pastime Rag No. 3

Artie Mathews

Stark Music Co. 1916

Pegasus

James Scott

Stark Music Co. 1920

Victory Rag

James Scott

Stark Music Co. 1920

Broadway Rag

James Scott

Stark Music Co. 1922

Piano Concerto No. 1 in E flat Major

Franz Liszt

C.F. Peters 1932

Piano Concerto No. 2 in A flat Major

Franz Liszt

(Edition Peters Nr. 3607)

Hungarian Rhapsodies No. 12

Franz Liszt

Betwin Mills Pub. Corp.

Les Preludes, Symphonic poem

Franz Liszt

Boosey and Hawkes

Wilde Jagd

Franz Liszt

The Norton Scores: An Anthology for Listening

Edited by Roger Kamen

Printed by W.W. Norton and Company, Inc. New York 1968

Best of the Classics

George Gershwin

Rhapsody in Blue

Recorded by Madacy Entertainment Group, Inc 1998

Hong Kong

Liszt; Complete Hungarian Rhapsodies

Recorded by Philips Classics Productions 1993

Made in Germany

Best of the Classics

Franz Liszt

Piano Concerto No. 2

Symphonic Poems; Orpheus, Les Preludes

Recorded by Madacy Entertainment Group, Inc 1998

Hong Kong

Maestro Masters

Franz Liszt

Piano Concerto No. 1 and 2

Les Preludes

Recorded by Hughes Leisure Group 1994

Australia

Secondary Sources:

George Gershwin

Rodney Greenberg

1998 Phaidon Press Limited

George Gershwin

Allen Kennal

Harrcep 1987 London

The Master Musician's Liszt

Derek Watson

1989 J.M. Dent and Sons Ltd London

A History of Musical Styles

Richard L. Croker

1966 McGraw-Hill Inc

Liszt

Eleanor Perny

1974 Weidenfeild and Nicholson

Franz Liszt: The Man and The Musician

Ronald Taylor

1986 Grafton Brook

The Great Composers: Their Lives and Times

Marshall Cavendish Corporation

Jazz – The Ultimate Guide

Ronald Attkins

Book Company International Sydney

The Illustrated Story of Jazz

Keath Shadrile

Golden Press 1991 Sydney

Ragtime: Its History, Composers and Music

Edited by John Edward Hasse

1985 The Macmillan Press London

Comment

This essay has achievable aims. It has some good points with analysis being fairly well integrated into the text. There were some inaccuracies and some points were mentioned rather than proven.

2/3 Unit (Common) – Musicology Essay Marking Guidelines

Mark range 0–4	Mark range 5–8	Mark range 9–13	Mark range 14–17	Mark range 18–20
<p>Limited discussion and analysis</p> <p>Limited understanding of the concepts of music and the relationships between them</p> <p>Limited organisation and understanding of material</p>	<p>Basic understanding and discussion supported by some musical examples</p> <p>Basic understanding of the concepts of music and the relationships between them</p> <p>Basic organisation and understanding of material</p>	<p>Clear analysis and discussion supported by sound choice of musical examples based on primary sources</p> <p>Sound understanding of the concepts of music and the relationships between them.</p> <p>Sound organisation and structuring of material with clear development of ideas</p>	<p>Thorough analysis and discussion supported by sound musical observations based on primary sources</p> <p>Detailed understanding of the concepts of music and the relationships between them</p> <p>Detailed organisation and structuring of material with successful development of ideas</p>	<p>High level analysis and discussion supported by comprehensive musical observations based on primary sources</p> <p>High level understanding of the concepts of music and the relationships between them</p> <p>High level of organisation and structuring of material with a comprehensive development of ideas</p>

3 Unit (Additional)

Musicology

Information for Teachers and Candidates

There are still a number of candidates who are not using an hypothesis in the essay. Sometimes they are not even using an aim. This results in essays that are too general rather than being focused. Candidates need to take the following steps in order to assemble suitable material:

- research music of interest
- narrow research into areas that allow scope for an essay. Availability of music and scores would need to be a strong consideration at this stage
- background reading on the topic or the piece as this could give direction towards an aim and/or hypothesis
- focused and detailed analysis that would narrow the hypothesis
- formulation of drafts of the essay, continual refinement of hypothesis/aim

NB Hypothesis - is a supposition made as a basis for reasoning and should be used as a starting point for the essay.

Aim - is necessary as it gives purpose and direction and shows what the candidate is intending to do.

Below are some examples of good hypotheses or aims:

Example 1

TRADITION AND INNOVATION IN JOHN ZORN'S BAR KOKHBA

How John Zorn uses the Jewish tradition to create modern music with a Jewish aesthetic.

‘There is a life of tradition that does not merely consist of conservative preservation of the spiritual and cultural possessions of the community. There is such a thing as a treasure hunt within tradition, which creates a living relationship to tradition and to which much of what is best in current Jewish consciousness is indebted even where it was — and is — expressed outside the framework of orthodoxy.’

Gershom Scholem

The quote above, which is written on the cover of John Zorn's Masada albums, expresses the concept behind both Masada and Bar Kokhba — not to simply combine aspects of Jewish music with his own, but to create a fusion which is a living part of the Jewish tradition and with which he can explore and expand the boundaries of that tradition. Zorn uses the Jewish tradition as both a direct musical influence (through modes, harmony, rhythm etc) and also as a spiritual base, an inspiration. In this paper I will examine the techniques and process he uses to achieve this.

Comment

This essay begins with a quote from which the aim of the essay emanates. The quote has already given the reader some direction before setting the precise aim.

Example 2

LUIGI NONO: IL CANTO SOSPESO

Towards political Music: a study of the synthesis of music and text in Luigi Nono's *'Il Canto Sospeso'*

Text can be used in conjunction with music to portray a political message or opinion, as seen in Luigi Nono's work *'Il canto sospeso'*. This synthesis of music and text does not require the meaning of the words to be reflected in the music; music sometimes adds a different dimension to that of the text.

The aim of this essay is to examine the relationship between music and text in *'Il canto sospeso'* and to consider how for Nono this becomes a vehicle for protest.

Comment

This essay uses an hypothesis from which the aim is drawn.

Example 3

The influences of aboriginal, hard rock and techno music on three works of Matthew Hindson.

As a composer, Matthew Hindson's interest lies in taking one style of music and putting it into another form, thus creating a sound which cannot be classified as belonging to any pure genre. In order to achieve this, he takes characteristics of several genres and melds them together. For example he explores the sounds of aboriginal music on double bass and piano in *Yandarra*, combines the sounds of hard rock with an orchestra and massed choir in *Believe in Yourself* and created techno-like melodies and structures in the second movement of *Technologic 1-2* a work scored for strings and two xylophones. As a result, Hindson's work shows many wide-ranging and diverse influences. The influences of aboriginal music, hard rock and techno are some of the most predominant in his work, and can be seen in such pieces as *Yandarra*, *Believe in Yourself* and *Technologic 1-2*. This essay will be exploring those influences on these works so as to illustrate Hindson's success in amalgamating several genres within one work.

An example of an Excellent essay

TRADITION AND INNOVATION IN JOHN ZORN'S BAR KOKHBA

How John Zorn uses the Jewish tradition to create modern music with a Jewish aesthetic.

'There is a life of tradition that does not merely consist of conservative preservation of the spiritual and cultural possessions of the community. There is such a thing as a treasure hunt within tradition, which creates a living relationship to tradition and to which much of what is best in current Jewish consciousness is indebted even where it was — and is — expressed outside the framework of orthodoxy.'

Gershom Scholem

The quote above, which is written on the cover of John Zorn's *Masada*¹ albums, expresses the concept behind both *Masada* and *Bar Kokhba* — not to simply combine aspects of Jewish music with his own, but to create a fusion which is a living part of the Jewish tradition and with which he can explore and expand the boundaries of that tradition. Zorn uses the Jewish tradition as both a direct musical influence (through modes, harmony, rhythm etc) and also as a spiritual base, an inspiration. In this paper I will examine the techniques and process he uses to achieve this.

¹ A series of 10 CDs of Jewish inspired works for a jazz ensemble.

General Considerations

Bar Kokhba is a double CD comprising a series of compositions for combinations of violin, cello, double bass, drums, piano, organ, guitar, clarinet and bass clarinet. It features small groups such as a string trio (violin, cello, double bass), a jazz trio (piano, double bass, drums), various duets (eg organ and bass clarinet) and solos (eg piano). Consequently there is much variety throughout the work and the direct influence of Jewish music varies from being very distinct to tenuous (tape example 1a and 1b). Like most of Zorn's works, Bar Kokhba is for improvising musicians². This method has more in common with traditional Jewish music than a more thoroughly notated approach. The work is dedicated to the 'legendary chazzan', Boruch Karliner, whose unique method of collaboration with his choir in order to facilitate his individualistic style resembles closely that which Zorn shares with his improvisers.

The pieces in Bar Kokhba are not new compositions, but new interpretations of pieces composed and performed by John Zorn in the Masada series. This emphasis on interpretation is crucial not only to all Jewish music, but to the Jewish culture in general. Jewish religious traditions, for example, are based on interpretation and re-interpretation of Torah³. This keeps the tradition alive and relevant. With Bar Kokhba, John Zorn, like a scholar exploring the old teachings, interprets his own works emphasising different aspects, changing their contexts and giving them new meaning. This is central to the Jewish aesthetic.

Interpretation/Reinterpretation

Mashav is an example of a composition which receives two interpretations. The first is for piano and clarinet (Figures 1 and 2; tape example 2). It is one of the most distinctly Klezmer⁴ pieces and the concise song-like melody features idiomatic phrases (bars 4 and 16; tape example 3) and a standard Klezmer harmonic progression. The clarinet part is in the traditional Klezmer style, using the distinctive ornaments and phrasing (tape example 4). Whilst the piano accompaniment (Figure 2) is based around the typical Klezmer 'oom-cha' figure, it is more pianistic and varied than usually found in Klezmer, making subtle use of the whole pitch range. There is little else, however, that distinguishes the first interpretation of Mashav from traditional Klezmer.

² Consequently there are no published scores and all score excerpts are my own transcriptions. As John Zorn works closely with the performers in this project, the recording, rather than whatever notation he may have originally used, must be considered the 'final product'.

³ The Old Testament.

⁴ See Appendix 2b.

Figure 1. Mashav, clarinet melody with chord symbols, bars 1–17:

Handwritten musical score for clarinet melody of Mashav, bars 1–17. The score is written on five staves in 4/4 time with a key signature of two flats. Chord symbols are written above the notes: Gmin, Dmaj, Gmin, D7, E7maj, Dmaj, Gmin, Dmin, Dmaj, Gmin, Cmin, Dmaj, Gmin, Cmin, Dmaj, Gmin, and A9#.

Figure 2. Mashav, piano accompaniment, bars 1–6:

Handwritten musical score for piano accompaniment of Mashav, bars 1–6. The score is written on two staves in 4/4 time with a key signature of two flats. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and melodic fragments.

Figure 3. Mashav (second version), solo piano, bars 1–3 of introduction:

Handwritten musical score for solo piano introduction of Mashav (second version), bars 1–3. The score is written on two staves in 4/4 time with a key signature of two flats. The right hand features a complex, rapid melodic line, and the left hand provides a simple accompaniment. A dynamic marking *p* is present, and a performance instruction *with much pedal and rubato* is written below the left hand.

Figure 4. Mashav (second version), solo piano, first 15 bars of melody:

The second interpretation, for solo piano, retains the melancholy character of the first, but is slightly slower and allows for more freedom (Figures 3 and 4; tape example 5). Pianistically it leaves the Klezmer style completely, using broken chords rather than the 'oom-cha' figure. The Klezmer style of phrasing and ornamentation are abandoned. Harmonic extensions such as the 9th's are added (eg. bar 2, Figure 4) and the 'colourful dissonances' of Klezmer are exaggerated in the introduction (Figure 3). However the music still retains the same Klezmer melodic and harmonic structure. This second approach to the piece takes the Klezmer harmonic and melodic form out of its stylistic context.

Fusion of Styles/Features

One of the processes used by John Zorn is the fusion of aspects of Jewish music with aspects of jazz and contemporary styles. Following are three examples of the different ways in which he achieves this.

1. John Zorn integrates the Jewish musical style with other styles by finding common features between the styles and using these as a 'pivot' on which to combine them. Examples of this are Sheloshim, Tanaim and Karaim, all for violin, cello and double bass, and Sansathan for piano, violin and clarinet. All of these feature a melody in traditional Israeli style⁵ played over a chromatic ostinato pattern.

The Israeli style melody in Sheloshim (Figure 5; tape example 6) is played by the violin and cello. This style usually has little or no harmonic movement. John Zorn has replaced the typical drone and percussion accompaniment with a jazz device, the riff (an ostinato repeated

⁵ These melodies are distinguished as Israeli rather than Klezmer by the predominance of exact repetitions without transposition.

pattern which may be played ad lib), which also serves to anchor an unchanging tonic. This base riff provides a less driving accompaniment to the Israeli theme, taking it out of its dance music context. The rhythmic interest which is lost through the absence of percussion is compensated for by the use of the uneven time signature. It also contrasts the melody as it is highly chromatic.

Figure 5. Sheloshim, bars 1–13:

Like the Jew who is distanced from his Israeli homeland, yet still retains its culture in his new environment, this piece takes the Israeli theme, yet explores it in a different context owing to the influences of the new culture. However, unlike the second interpretation of Mashav, this piece retains more of the Jewish ‘chutzpah’ and exuberance. For instance, during the introduction and the middle of the piece, the violinist and cellist have a section to improvise over the constant bass riff. Rather than conventional melodic lines, the improvisation consists entirely of playful use of contemporary ‘effects’ such as slides up and down the fingerboard, harmonics, bouncing the bow on the strings, making ‘creaking’ sounds with the tuning pegs etc. (tape example 7). Liberal and ingenious use of instrumental effects and expressive techniques is a common feature of Klezmer. John Zorn’s use of effects extends this tradition into a modern context. Stylistically this piece is a mixture of jazz, Israeli and contemporary influences. The fusion creates contemporary music rooted in the Jewish aesthetic.

2. In contrast, Nefesh, for piano, double bass and drums, is stylistically pure jazz (Figure 6; tape example 8). The drums keep time on the ride cymbal accenting beats two and four with the high-hat. The bass plays a walking bass line. All instruments use jazz phrasing, placing accents on the off beat. The rhythm is swung, so, for example, the opening is played approximately.

The structure is also the typical jazz ‘head-solos-head’ form which features a statement of the melody in typical AABA form (B being the ‘bridge’, marked by a key change and a new theme), then solos on the chord structure and a return to the original melody. To the listener, at first, the only recognisable ‘Jewish’ features might be the minor tonality (created by minor chord 4) and references to the avoh-rabbah mode⁶, particularly the short phrase tagged onto the end of the A section of the melody (Figure 6, bar 8). However, the intangible ‘Jewish’

⁶ See appendix 2a.

aesthetic created does actually have a more concrete basis. As shown in Figure 7, the A section of the melody, taken out of its stylistic context, contains features of a typical Klezmer melody. One of the most typical features is the rising three-note anacrusis. Note that the anacrusis (which is usually an arpeggio or two notes of an arpeggio and a passing note) occurs at the same point in all three examples (except for bar 13 of Der Heyser Bulgar). Thus, both the idiomatic anacrusis and the melodic structure are derived from Klezmer.

Figure 6. Nefesh, section A:

The image shows a handwritten musical score for 'Nefesh, section A'. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The score includes several annotations:

- System 1:** The vocal line starts with the handwritten note 'Heart singing'. The piano part has a 'D min' chord. Annotations include 'with double bass' and 'scrape' pointing to specific notes in the piano part.
- System 2:** The piano part has a 'G min' chord. An annotation 'e.g. of d. bass walking line' points to a sequence of notes in the piano part. Another annotation 'd. bass walks' is written below the system.
- System 3:** The piano part has chords 'E min', 'A7', 'D min', and 'D maj'. An annotation 'ichroms play time' is written below the system.
- System 4:** The piano part has a triplet of notes marked with a '3' and a double bar line.

Figure 7. A melodic comparison of Nefesh with two other typical Klezmer melodies: A Nakht In Gan Eyda and Dar Heyser Bulgar:

The basic harmonic progression (Figure 6) in this section of the melody is commonly used in both Klezmer and jazz⁷. The B section has no Klezmer characteristics and acts as a brief contrast. By using a typically constructed Klezmer melody, not simply ‘Jewish’ chords and scales in a jazz context, John Zorn creates a fusion which is an extension of the tradition of the music, not just the adoption of a Jewish ‘flavour’.

3. Zorn takes a different approach to Klezmer-jazz fusion in *Paran*, a piece for jazz organ and bass clarinet. Stylistically this is more of a hybrid than *Nefesh* and the Klezmer influence is more apparent.

Paran is a lively, good humoured piece featuring a typical Klezmer melody in the *avoh-rabboh* mode with an harmonic twist in bars 9–15 (see Figure 9a; tape example 9). The repetition (either 3 or 4 times) of the last note of a phrase is a particular feature of some of the more joyous Klezmer melodies.

⁷ Note that the F7 – Bflat7 – Emin7 progression preceding A7 are passing chords implied by the bass. This is a stylistic jazz progression which would be simplified to Dmin – A7 in a Klezmer setting.

Figure 8. Ot Azoi, bars 1–4:



The most immediately obvious departure from Klezmer is the unusual instrumentation. The bass clarinet which is the melodic instrument, plays with traditional Klezmer, as well as jazz ornamentation and phrasing, taking advantage of the instrument's expressive capabilities when adapted to this style. The organ, playing the accompanying role, replaces the rest of the Klezmer band (eg. double bass and piano, zither, brass or strings) approximating the 'oom-cha' feel (left hand bass, 'oom' and right hand chord, 'cha'). A 'volume swell' effect is used to create a more 'funky' sound.

Figure 9a. Paran, bass clarinet, first time through melody with chord symbols, as played⁸:



Figure 9b. Paran, bass clarinet, second time through melody, as played:



Figure 9c. Paran, bass clarinet, beginning of jazz style improvisation:



⁸ I have used notation to approximate the ornamentation used.

Paran combines the Klezmer improvisational concept⁹ (improvisation around the melody) with the jazz concept of improvisation around harmonic changes. The first time the melody is played, it is ornamented subtly in Klezmer style. (Figure 9a) The second time, the melody is varied eg. notes added, omitted and prolonged. (Figure 9b; tape example 10) The third time, the bass clarinet leaves the melody completely, improvising on the chord structure, creating new melodies. (Figure 9c; tape example 11) Particularly successful is the way in which Klezmer tone and phrasing are integrated with adventurous jazz phrases reminiscent of bass clarinet pioneer, Eric Dolphy (tape examples 12 and 13) who shares an affinity for extremes of register and tone colour. Despite the use of modern techniques and instrumentation, Paran retains an authentic Klezmer feel.

Adaptation of Style

The simplicity evident in much of Bar Kokhba is not typical of Zorn's work, but demonstrates how he has adapted his own style to suit the Jewish musical aesthetic. Bickurim, the title referring to the offering of fruits during Shavuot¹⁰, reflects the influence of the simple and mystical songs of the Chassidim¹¹. The melody consists almost entirely of one short phrase transposed to follow an harmonic progression (Figure 10; tape example 14). This is reminiscent of the short scalar phrases sung by Chassids to the syllables 'Oi-yoi-yoi-yoi'¹².

Figure 10. Bickurim, melody with chord symbols:

Whilst Zorn emphasises the repetition in Chassidic song, the lack of melodic variation is compensated for by interesting harmonic movement. The harmonic interest lies in the subtle substitution of chords within a standard progression for less obvious alternatives. For instance, in bar 4, G flat, rather than G, is heard, creating the harmonic progression, F minor – E flat min/B flat – B flat major – A flat minor, rather than the more predictable F minor – B flat sus – B flat major – E flat major (used in bars 11–14). The 'Jewishness' of this sound comes from the distinctive progression of a minor chord to the minor a tone below, and the use of the avoh-rabboh mode¹³. In Chassidic song the diminished 5th is used sparingly but effectively to create a mystical or 'other worldly' feeling and here it serves the same function. The simple clarity of Chassidic song is also

⁹ See Appendix 2b.

¹⁰ A spring festival commemorating the giving of the Torah to Moses.

¹¹ Other pieces in Bar Kokhba such as Abidan, Mo'ed, Maskil and Shear-Jashub also display strong Chassidic influence.

¹² This theory was backed up on a visit to Rabbi Ingram of Central Synagogue in Bondi. When I played this piece to him he sung quietly to himself 'Oi-yoi-yoi...'. Just like the recordings I'd heard!

¹³ See Appendix 2b.

recreated through the instrumentation of pizzicato violin, cello and bass which gives an uncluttered, almost translucent sound.

Conclusion

Bar Kokhba is a diverse work which is both an extension of and a reflection on the Jewish tradition. The work is held together, despite its diversity, by the unique aesthetic created by the synthesis of modern music with the Jewish tradition. Jewish music has throughout history adapted to its surroundings, being influenced by its host culture, whilst still retaining its distinct Jewish identity. John Zorn carries on this tradition.

Appendix

1. John Zorn

John Zorn was born in 1953 in New York. He grew up as a self-described 'media-freak' and his first great influence was Carl Stalling, who composed the music for Warner Bros. Cartoons. Two of the most important characteristics of Zorn's music, speed and eclecticism, have their roots in cartoon music, which he describes as 'a body of work unparalleled and unrecognised'. In school, where he studied composition, he came under the influence of avant-garde composers such as John Cage, Stockhausen and Morton Feldman. At Webster College in St Louis, where he studied saxophone and composition, he was first exposed to jazz and has since recorded tributes to, among others, Sonny Clark, Ornette Coleman and Thelonius Monk. In 1974 he dropped out of university to pursue his main compositional interest which, since the 70's, has been 'composing for improvising musicians'. He cites Duke Ellington as a master of composing to bring out the strengths in particular musicians. One of Zorn's earliest innovations was a series of 'game pieces' which gave performers a stimulating and challenging environment in which to interact. John Zorn has composed many works for film and uses the recording studio as a 'compositional tool'. Works such as *Spillane* (1988) and *the Big Gundown* (1985), a tribute to Ennio Morricone, jump from styles as diverse as surf music, blues and hardcore within seconds. In these works, unlike his later 'Jewish' works, the different styles are juxtaposed rather than integrated. In the early 90's John Zorn formed two new groups, 'Painkiller' and 'Naked City' which brought the concepts of jazz and free improvisation into a hard-core/rock setting. In 1994 Zorn began the Masada Series, now 10 CDs, which integrates Jewish music into a jazz setting. It is from this series that the pieces on *Bar Kokhba* are taken and reworked in a variety of contexts.

2. Jewish Music

There is a large diversity amongst different strains of Jewish music, reflecting the wide geographic spread since biblical times. Yet it is important to discuss certain essential features of Jewish music which relate to John Zorn's work.

2a. Religious Music

(i) Jewish religious music has been almost entirely vocal since the destruction of the Second Temple in 70 AD. The music of the synagogue is led by a chazzan (cantor) who is the lead singer, joined by the congregation and/or a choir. The amount in which the chazzan improvises varies from community to community, however improvisation is present in all Jewish religious music. A loose form of notation called trope is used by some chazzans. Traditional Jewish religious music is generally modal with little or no use of harmony. The most common modes are as follows:

1. C–D–Eflat–F–G–A–Bflat–C (which corresponds to the dorian mode)
2. C–Dflat–Eflat–F–G–Aflat–Bflat–C (which corresponds to the phrygian mode)

3. C–D–E–F–G–A–B–C (which corresponds to the major scale, however, the 7th degree of this scale is usually slightly flattened)
4. C–Dflat–E–F–G–Aflat–Bflat–C (the avoh-rabboh scale).

The modes are of Middle-Eastern origin, and this, along with the style of ornamentation, gives all Jewish Music, even that of Europe and America, oriental qualities.

Ornamentation is one of the most important features of all Jewish music. The style of ornamentation in religious music consists of slides, short trills and turns, and many types of grace notes. The way these devices are phrased is passed on as an oral tradition. Ornamentation provides much of the colour and expressiveness in Jewish religious music and also provides melodic and rhythmic variety.

- (ii) The Chassidic movement which became influential in 19th century Eastern Europe had particular influence in both religious and secular Jewish music. Chassidim was a mystical movement which placed great emphasis on spontaneous and joyous song as a way of praising God. The liveliness and spontaneity of Chassidic song has had a lasting effect, particularly in Klezmer music.

2b. Klezmer

There is a wide variety of vocal and instrumental Jewish secular music. The most influential of these traditions on John Zorn is Klezmer, which has undergone several revivals this century. Klezmer is a form of instrumental music which evolved in Eastern Europe during the 17th century and became a flowering tradition by the 19th century. Most, but not, all Klezmer is dance music, traditionally played at weddings and simkhes (celebrations). Klezmer has always been influenced by the music of its host culture, thus, as Klezmer has become widespread, there is much variety within the genre. There are, however, certain essential features in all Klezmer.

The most distinctive feature of Klezmer is the unique vocal style of phrasing and ornamentation. This is directly influenced by the singing of the chazzan in synagogue. Ornamentation allows the performer to express himself within the music and also adds to the colour, liveliness and the melodic and rhythmic interest of the music and provides a link to the religious tradition. Ornamentation may be as subtle as very short grace notes or as showy as the slides, 'laughs', 'chirps' and trills exploited particularly by clarinet players. Improvisation in Klezmer is an extension of ornamentation and the player digresses from, but never leaves, the melody. Harmonies (usually at a 3rd) are often improvised around the melody.

The scales used in Klezmer are similar to those used in religious music. The avoh-rabboh scale is particularly common. Two other common scales used in Klezmer are derived from starting the avoh-rabboh on the 4th and 7th degrees of the scale. The augmented second gives these scales their distinct sound.

Harmonically Klezmer is relatively simple and has some very common chord changes. Following are some examples:

I or i → iv → (V → I or i)
chord 1 chord 4 (dominant 7th (tonic)
major or minor chord
minor

I or i → vii → (I or i) eg Dmajor–Cminor–Dmajor
tonic chord chord 7 (tonic)
minor

Harmonies added to the melody sometimes clash with the underlying chords. These ‘colourful dissonances’ are a part of the Klezmer sound, adding colour and excitement to the relatively simple harmony.

3. Simon Bar Kokhba

Simon Bar Kokhba was the leader of the last Jewish rebellion against the Romans. Still a controversial figure today, some see him as a great freedom fighter, whilst others see him as a brutal tyrant and hold him partially responsible for the destruction of ancient Judean civilisation which came about when his rebellion was finally crushed by the Romans in 70 AD.

Bibliography

As there is little printed material on John Zorn, particularly on the more recent Jewish works, the bulk of the essay is based on listening and analysis.

Idelsohn, A.Z. Jewish Music. New York. Tudor Publishing Company 1944.

Discography

Dolphy, Eric. Out to lunch. New York. Blue Note. 1964

Mandel, Shlomo. Shlomo Mandel’s 21st year as chazzan at Berea Synagogue. Haifa (recorded by choir member with concealed tape). 1965

Statman, Andy. (taped selection, no more details available)

Talmud, Yenkel. Songs of the Gerer Chasidim. Menorah Records. (no more details available)

Yeshiva College of Johannesburg. A Cantorial Recital. Johannesburg. Yeshiva College. (no date given)

Zorn, John. Bar Kokhba. New York. Tzadik. 1996

Zorn, John. Masada. New York. Tzadik. 1994

Zorn, John. Euclid’s Nightmare. New York. Depth of Field. 1997

Compilation. Klezmer: a Marriage of Heaven and Earth. (no more details available)

Internet Sources

www.acns.nsw.edu/jazz/artists/zornjohn/

www.tzadic.com

www.wnur.org/artists/zorn.john/discog

www.nwu.edu/jazz/performance.zornfest

Comment

This essay contains original material, both in the choice of topic and taking all quotes directly from the CD. It included a tape of examples which were extremely well integrated into the essay.

An example of an Average essay

In the Rite of Spring, Stravinsky created a new musical expression, and a style which was to dominate the art music of the 20th Century. Stravinsky's musical language incorporated the styles and textures and tonal resources of both the history of Western art music and folk music. But his use of dissonance, combined with harshly syncopated irregular rhythms, changed and challenged conventional and traditional ideas of melody, tonality and rhythm. As well, through juxtaposition of apparently unrelated melodic lines, Stravinsky created a new chaotic polyphony that confronted his audience with a powerful body of sound. This essay will examine Stravinsky's musical language in The Rite of Spring (1913).

The Rite of Spring is in two large parts. These parts are then subdivided into sections, totalling thirteen, which have varying speeds and follow each other without pause. Each of the two large parts begins with a slow introduction and ends with a frenzied, climatic dance. In the Rite of Spring each instrument plays its own line, that may or may not share a relationship, this creates a vast polyphonic suite of thirteen movements where harsh dissonance and percussive and pounding rhythms are what dominates. Stravinsky uses an unusually large orchestra to help do this, with a huge range of really high to really low. For list of instruments see footnote¹.

Stravinsky's use of melody is usually to have simple melodic fragments repeated, often in complicated contexts. He often uses chromaticism and a lot of his melodies are very percussive and rhythmical, not the traditional style of melody. The melody in the Introduction of Part 1, Adoration of the Earth, is derived from a simple Lithuanian folk melody and is played solo, unsupported for one bar, by bassoon in the uppermost part of its register.

¹ The instruments he uses are:

Woodwinds: 2 piccolo's, 2 flutes, flute in G, 4 oboes, English horn, clarinet in E-flat, bass clarinet, 4 bassoons and a double bassoon.

Brass: 8 horns, 4 trumpets, trumpet in D, bass trumpet, 3 trombones and 2 tubas.

Percussion: 4 timpani, piccolo timpani, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam and guiro.

Strings: First and second violins, violas, cellos and double basses.

This huge body of instruments playing a tutti produced a noise and loudness nobody had ever asked of an orchestra before.

Example 1 – Bassoon melody: Lithuanian folk tune:

First Part
ADORATION OF THE EARTH
Première Partie
L'ADORATION DE LA TERRE

IGOR STRAVINSKY
Revised 1947
New edition 1987

INTRODUCTION
Lento $\text{♩} = 50$ tempo rubato
colla parte

Clarinetto 1 in La
Clarinetto basso 2 in Sib
Fagotto 1
Corno 2 in Fa

poco accelerando **a tempo**

C. ing.
Cl. picc. in Re
Cl. in La 1
Cl. in La 2
Cl. bas. in Sib 1
Cl. bas. in Sib 2
Fag. 1

Solo (un poco en dehors) **Solo**
mp *p espress.*

3 a tempo **Più mosso** $\text{♩} = 68$

Cl. in La 1
Cl. bas. in Sib 1
Cl. bas. in Sib 2
Fag. 1
Fag. 2
Fag. 3

In Part 2, The Sacrifice, Stravinsky again uses a melody folk style, but this time it is in Russian folk style and is first introduced by muted violins in harmonics.

Example 2 – Muted violins melody: Russian folk style:

The image shows a page of a musical score for a symphony orchestra, specifically measures 80 and 81. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute piccolo, Flute, Flute alto, Oboe, Clarinet in G, Clarinet piccolo in B-flat, Clarinet in B-flat, Bassoon, and Contrabassoon. The brass section includes Trumpets in F, Trombones (1-4), and Tuba. The percussion section includes Timpani and Gong/Cymbal. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with dynamics such as *mf*, *mp*, *p*, and *pp*. There are performance instructions like "con sord." (con sordina) and "Flautando". The page number "B. & H. 19441" and a small "4" are visible at the bottom.

This melody is then expanded by both the alto flute and solo violin that are playing in parallel thirds although the violin is playing in harmonics.

Example 3 – Expanded melody:

The image displays a page of a musical score for Example 3, featuring an expanded melody. The score is written for a large ensemble and includes the following parts:

- Fl. picc.** (Piccolo Flute)
- Fl. gr.** (Great Flute), parts 1 and 3
- Fl. alto** (Alto Flute)
- Ob.** (Oboe), parts 1, 2, 3, and 4
- Cl. picc. in Mib** (Piccolo Clarinet in B-flat)
- Cl. in Sib** (Clarinet in B-flat), parts 1 and 2
- Cl. bas. in Sib** (Bass Clarinet in B-flat), parts 1 and 2
- Cor. in Fa** (Cor Anglais in F)
- Vi. Solo senza sord.** (Solo Violin without mutes)
- Vi. I con sord. div.** (Violin I with mutes, divided)
- Vi. II con sord. div.** (Violin II with mutes, divided)
- Vi.** (Viola, con sord. div.)
- Vo. con sord.** (Voice with mutes, *unis.*)

The score is in 4/4 time and features a key signature of one flat (B-flat). A rehearsal mark **83** is placed above the first staff. A performance instruction **Cl. bas. 2 muta in Cl.3** is written below the Bass Clarinet part. The music consists of melodic lines for the woodwinds and strings, with the voice part providing a vocal line.

84

Fl. alto

Ob. 1 2 3 4

Tr. in Do 1 2

Vl. Solo senza sord.

Vl. II con sord.

4 Vle. Sole

le altre Vle. con sord.

5 Vc. Soli con sord.

gli altri Vc. con sord.

Cb. con sord.

div.

senza sord.

p

poco cresc.

mp

ppp

The same melody is then passed to other instruments. In this part Stravinsky uses the simple folk style melody in a complicated context, as under it we have the strings playing another melodic fragment very softly. In the Dance of the Adolescents Stravinsky uses ostinato-like melodies to break up the harsh pounding of the polychord of E-flat7 superimposed on F-Flat major.

Example 4 - Polychord:

THE AUGURS OF SPRING
DANCES OF THE YOUNG GIRLS
LES AUGURES PRINTANIERES
DANSES DES ADOLESCENTES

13 Tempo giusto $\text{♩} = 50$

C. ing.

Fag. 1
2

1 & 2 senza sord.

Cor. in Fa
1.2
3.4
5.6
7.8

f sempre

13 Tempo giusto $\text{♩} = 50$

arco (non div.)

sempre simile

sempre stacc.

VI. II

Vla.

Vc.

Tutti arco (non div.)

sempre simile

sempre stacc.

Cb.

f

sempre stacc.

The English horn, the bassoon and the cello play these melodies. After this syncopated polychord ostinato is picked up again. The brass and woodwind then add other melodic fragments. These melodies are narrow in range and are repeated over and over again with only slight variations. These melodic fragments are also sometimes repeated by other instruments, imitating what the instrument before it had done. This can suddenly stop and a new melodic fragment is introduced, that doesn't appear to have any relation to the one before it. It then moves into a different 'section' all together where there is no longer the pounding of the polychord, although some similar melodic fragments can be heard.

Example 5 – Different ‘section’:

The image shows two systems of musical notation. The first system, labeled '14', features a solo part with a mezzo-forte (mf) dynamic. The second system, also labeled '14', shows a pizzicato (pizz.) section with a mezzo-forte (meno f) dynamic. The notation includes various rhythmic patterns and melodic lines across multiple staves.

This ‘section’ is very chromatic, as were the Introduction and the beginning ‘section’ of Dance of the Adolescents. Similar use of melodic fragments can also be seen in the Introduction of Part 1 where repeated fragments are used when the woodwinds join in underneath. The woodwind parts are simple and narrow in range. In this section a lot of chromaticism is used, both underneath the main theme and to help make a variation of it. He also uses imitation of fragments of the main theme by other instruments, mainly the English Horn.

Example 6 – Imitation of main theme:

The image displays a woodwind section of a musical score. It includes parts for Clarinet in G (C. ing.), Piccolo Clarinet in D (Cl. picc. in Re), Clarinet in A (Cl. in La), Bass Clarinet in B-flat (Cl. bas. in Sib), and Bassoon (Fag.). The score is marked with 'poco accelerando' and 'a tempo'. A 'Solo' section is indicated for the Piccolo Clarinet part, with a dynamic of 'p espress.'. The notation shows complex rhythmic patterns and melodic lines across the woodwind parts.

The second part of The Rite of Spring ends with Sacrificial Dance of the Chosen Virgin. In this section chromaticism and repeated discord are used to create tension, again Stravinsky’s use of repetition and dissonance show through. This section has a very explosive beginning but after this the volume is dropped right back and the only thing that is played is basically one chord, repeated

over and over varying to another chord occasionally but always coming back to the same chord. This melody, or lack of melody creates a very hypnotic effect.

The main theme in Ritual of the Rival Tribes is played on two muted trumpets and is doubled in some parts by the violins and violas.

Example 7 – Muted trumpets main theme:

RITUAL OF THE RIVAL TRIBES
JEUX DES CITÉS RIVALES
57 Molto allegro $\text{♩} = 108$

The musical score is a page from a symphony orchestra score for 'Ritual of the Rival Tribes' by Maurice Strakosky. It features 25 staves for various instruments. The top section includes Flute piccolo, Flute grand, Flute alto, Oboe, Clarinet in G, Clarinet in Bb, Clarinet in Bb, Bassoon, Bassoon, Contrabassoon, Cor Anglais, Trumpet in D, Trombone, Trombone, Trombone, Timpani piccolo, and Timpani grande. The bottom section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is marked 'Molto allegro' with a tempo of 108 beats per minute. It contains various performance instructions such as 'pizz.' (pizzicato), 'arco' (arco), 'div.' (divisi), and 'sim.' (sordina). The score is numbered 57 and includes the publisher information 'D. & H. 19441' at the bottom.

This part of the suite is full of tension which can be heard through the chromaticism used and the trills and sustained notes played by various instruments, usually on high notes and over and ostinato in the basses.

A lot of the texture in The Rite of Spring is polyphonic, although there are some sections that use homophony. In the Introduction to Part 1 Adoration of the Earth Stravinsky layers different sounds on top of each other which creates a polyphonic texture and a feeling of chaos.

Example 8 – Polyphony:

The image displays a page of a musical score for 'The Rite of Spring', specifically the 'Introduction to Part 1 Adoration of the Earth'. The score is arranged in a multi-staff format, showing polyphony. The instruments listed on the left are: strings (gr.), Flute alto, Oboe 1, Clarinet in G (C. ing.), Clarinet in La (1 and 2), Clarinet in Sib (1 and 2), Bassoon 2 (Fag. 2), and Cor in Fa (1, 3, and 4). The score includes various musical notations such as 'Solo', 'Solo (en dehors)', 'mf', 'stacc.', and 'sim.'. A box with the number '6' is present at the top of the first staff and at the bottom of the last staff.

In Ritual of the Rival Tribes an ostinato is started off in the bass and is added on by other instruments playing other ostinatos, this creates a polyphonic texture. Ostinato layers are built up to a polyphonic texture which then stops while all the flutes, the violins and violas play a glissandi-like fragment, this leads into a high pitched trill from most of the woodwind section. This is followed directly by a short melodic fragment/ostinato. One of the prime techniques in this section is the use of ostinatos, which quite often are layered on top of each other so a lot of this section of The Rite of Spring is polyphonic.

Example 9 – Ostinatos:

The musical score consists of 18 staves. The top four staves feature dense, complex rhythmic patterns with various dynamic markings such as *f*, *tr*, and *ff*. The fifth and sixth staves show a more melodic line with markings like *len.* and *sim.*. The seventh and eighth staves are marked *marc.*. The ninth staff is marked *pp* and *on aord.*. The tenth and eleventh staves feature a rhythmic pattern with markings like *ben ten.* and *sim.*. The twelfth and thirteenth staves have markings like *f assni* and *ban ten.*. The fourteenth and fifteenth staves are marked *div.* and *ff*. The sixteenth and seventeenth staves are marked *sim.*. The final staff is marked *ff* and *sim.*. The score is identified by the number 10441 at the bottom left.

The image shows a page of musical notation for a piece titled 'Part 2, The Sacrifice'. The score is written for multiple instruments, likely strings, and is characterized by a polyphonic texture. It features several staves with complex rhythmic patterns and chromatic movements. Dynamic markings such as *ben ten.*, *f assai*, *sim.*, and *fff* are present throughout the score. The notation includes various note values, rests, and articulation marks. At the bottom left of the score, the publisher's information 'P. & H. 10441' is visible.

The introduction to Part 2, The Sacrifice again is polyphonic. There is a simple folk melody played in a complex context — a polyphonic texture. This section opens with chromatic chords with a drone underneath, this could be described loosely as polyphonic, though the chords would be homophonic, although the polyphony is not really as complex as a lot of the other uses of polyphony in this work.

Example 10 – Polyphony:

79 Largo $\text{♩} = 48$

Flauti grandi

Oboi

Clarinetto piccolo in Mib

Clarinetti in Sib

Clarinetti bassi in Sib

Corni in Fa

Trombe in Do

Violini I

Violini II

Viole

Violoncelli

Contrabassi

pp, *ppp*, *p*, *poco*, *pp*, *con sordini*, *p < poco*, *div. a3*, *flautando e cantabile*, *mp*

The final section of The Rite of Spring ends with Sacrificial Dance of the Chosen Virgin; this section uses explosive and percussive chords, which are homophonic in texture. This changes and just one chord is sounded over and over again, this chord is homophonic. Towards the end of this section the pounding chords are brought back, with the addition of the gong. The chords then drop in dynamic level and there is then the polyphonic texture of chords played over various ostinatos and melodic sounding fragments.

In the Dance of the Adolescents a polychord is used, which plays an ostinato for 8 bars, this fragment is homophonic in texture. However it then moves into a 4 bar section of polyphony with three different melodic fragments or ostinatos juxtaposed onto each other. The homophonic part of the polychord is brought back but this time other layers are added creating a polyphonic texture. It then moves into a different 'section' where there is no longer the homophonic polychord but instead a very polyphonic section.

Example 11 – Homophony, polyphony:

The musical score is divided into two main sections: Homophony (measures 13-14) and Polyphony (measures 14-15).

Section 13: Homophony
 - **Tempo giusto** $\text{♩} = 60$
 - **13** *arco (non div.)* *sempre simile*
 - **14** *1 & 2 senza sord.* *f sempre*
 - **15** *arco (non div.)* *sempre simile*
 - **16** *Tutti (non div.)* *sempre stacc.* *sempre simile*
 - **17** *Tutti* *arco (non div.)* *sempre simile*
 - **18** *Tutti* *arco (non div.)* *sempre simile*
 - **19** *Tutti* *arco (non div.)* *sempre simile*
 - **20** *f* *sempre stacc.*

Section 14: Polyphony
 - **21** *Solo* *Polyphony*
 - **22** *f come sopra*
 - **23** *f come sopra*
 - **24** *pizz.* *meno f* *f come sopra*
 - **25** *f come sopra*
 - **26** *f come sopra*

Throughout *The Rite of Spring* one of the main elements Stravinsky uses is dissonance, which is often very harsh and confronting. This piece is tonal, but rather than a specific key, it has more of a tonal centre for each section, which can even change in the section. In the introduction of Part 1, it can be hard to find a key because of the chromaticism used. It sounds quite modal as the bassoon melody uses the aeolian mode. Some parts sound more major while others sound more minor; moving to different areas of the mode would do this.

In *Ritual of the Rival Tribes* a lot of tension in the music is heard, this is to give us the image of the tension between the tribes. This is done musically through the use of chromaticism and high-pitched trills. The section has more of a minor/modal feel but is difficult to work out a set key, as there is a lot of dissonance and chromaticism used. This ambiguity of key is also seen in the *Dance of the Adolescents*. This section shows how Stravinsky uses conventional keys in unconventional ways, which in some ways creates the feeling of ambiguity of key. Although there is not really chromaticism used in this section it still has dissonance which is due to his use of a polychord of two conventional chords – E-Flat7 which is superimposed on F-Flat major (for polychord see Example 4).

This section also uses a lot of syncopation, along with the polychord this creates a total ambiguity of key where there is no longer a major/minor key but is now bitonal or polytonal, polymodal and polyharmonic. There is no longer a definite key but more of a tonal centre.

Part 2; *The Sacrifice* again has the modal sound, but in this section some parts sound very minor, others more major. As with most of the other sections, this section uses a lot of chromaticism, which creates tension as in *Ritual of the Rival Tribes*. This tension is emphasised by the dynamics of them; they are much louder than anything else. There is also the introduction of muted violins playing harmonics, which has not been heard before.

The Rite of Spring ends with *Sacrificial Dance of the Chosen Virgin*, and, as in all of the other sections it is very chromatic. It has a feeling of primitiveness – due to the beating of the drum – about it as well as a minor feel, chromaticism and repeated discords, all of which add to the feeling of tension.

In *The Rite of Spring*, Stravinsky created a bold new style of musical expression through his original use of melody and tonality, driving, aggressive syncopated rhythms, and complex polyphony.

Bibliography

- Music an Appreciation
Fourth Edition
By Roger Kamien
- Introduction to Contemporary Music
Joseph Machlis
- The Grove Dictionary of Music

Comment

This essay was not well organised. It relies quite heavily on secondary sources and does not develop originality of ideas.

3 Unit (Additional) Musicology Essay Marking Guidelines

Mark range 0 –19	Mark range 20 – 30	Mark range 31 – 40	Mark range 41 – 50
<p>Presents some evidence of competent research collection from mainly secondary sources</p> <p>Some attempt at organisation of thought</p> <p>Some attempt at demonstrating an understanding of the concepts of music and their relationships within the essay</p> <p>Attempts to focus on goal or aim</p>	<p>Presents evidence of competent research and data collection from primary and secondary sources and attempts to integrate research into a discussion argument</p> <p>Attempts organisation of thought</p> <p>Demonstrates competent understanding of the concepts of music and their relationships within the essay</p> <p>Presents an hypothesis which is adequately argued</p>	<p>Presents evidence of thorough research and data collection from primary and secondary sources that is integrated into discussion/argument</p> <p>Clear organisation of thought with an attempt to sustain an argument</p> <p>Demonstrates accomplished understanding of the concepts of music and their relationships within the essay</p> <p>Presents an hypothesis demonstrating some independence of thought and a detailed level of critical analysis and evaluation</p>	<p>Presents evidence of outstanding research and data collection from primary and secondary sources that is integrated into a comprehensive discussion/argument</p> <p>Demonstrates excellent organisation and clarity of thought in a sustained argument</p> <p>Demonstrates a sophisticated and perceptive understanding of the concepts of music and their relationships within the essay</p> <p>Presents an hypothesis demonstrating independence of thought and an outstanding level of critical analysis</p>

Composition

General Comments

- Many candidates don't understand unity and contrast and the need to use them effectively in a composition.
- Technology is usually effectively used, but candidates should make sure they are familiar with the technology before they embark on their composition so that they can use it best.

Strengths

The best responses demonstrated:

- detailed knowledge of score conventions
- sophisticated understanding of style
- ability to write idiomatically
- careful, deliberate and imaginative choice of performing media
- a clear sense of direction
- creativity without cliché.

Weaknesses

The weakest responses demonstrated:

- poor score writing — scores often lacked the detail necessary for accurate performance
- a limited understanding of harmony
- an inability to write successful melodies and to develop ideas
- little exploration of the concepts
- a rhythmic stagnation
- poor knowledge of the capabilities of the chosen performing media
- poor understanding of harmony in general and of modulation in particular
- use of cliched compositional ideas with little evidence of personal style.

An example of an Excellent response

This big band chart ... has much of a Spanish flavour in its harmonies and rhythms, combined with the jazz techniques of writing and arrangement. It started off with just a bass line being played on the piano, and ended up with a funky jazz chart.

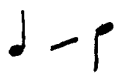
Performance Directions

This piece is fast, fun and furious! Enjoy it!!

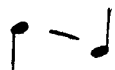
Balance is extremely important — in the solo sections, the accompanying brass harmonies must not drown out the solo instruments (eg sax, piano, bass etc.).

The saxophone melody from bars 19 to 26, while being difficult, is certainly not impossible. Make sure that the quavers are kept constant and flow easily from one instrument to another. Also the tenor sax 1 'buzz' at bar 26 should be attained by manipulation of embouchure. The tenor 1 solo at bar 28 and the alto 1 solo at bar 36 are intended to have the effect of one saxophone with a huge range, so try to get the two solos to flow into each other and also make the timbres as similar as possible.

The symbols



or



mean to slide up or down from one note to the other, whereas the symbols

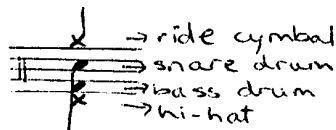


or



mean to glissando up or down from one note to the other.

The key for drums is as follows:



The hi-hat should be played with the foot pedal, the ride cymbal should be played on the centre ring part of it, and the snare should be played on the rim except in the ending fill.

The parts for each instrument are included after the score.

NB: As well as the live recording on CD, I have included a computer recording on tape for purposes of accuracy only. In the live recording there were a number of mistakes and there was no time to go back and fix them, so I taped the completely accurate computer version. However the CD recording as a whole is perfectly representative of the style and sound I wanted to achieve.

1999 HSC Music Enhanced Examination Report

MM: $\text{♩} = 125$

1 2 3 4

ALTO 1

ALTO 2

TEN 1

TEN 2

SARI

TPT 1

TPT 2

TPT 3

TPT 4

TPT 5

TROM 1

TROM 2

TROM 3

PNO

QUIT

BASS

DRM

FREELY

2nd ST. MUTE

1st TACET

2nd TACET

1999 HSC Music Enhanced Examination Report

Musical score for measures 5, 6, 7, and 8. The score includes parts for:

- ALTO 1
- ALTO 2
- TEN 1
- TEN 2
- BARI
- TRPT 1 (with a melodic line and a fermata over measures 5-7)
- TRPT 2
- TRPT 3
- TRPT 4
- TRPT 5
- TROM 1
- TROM 2
- TROM 3
- PNO (Piano) - grand staff
- QUIT (Guitar)
- BASS
- DRM (Drum) - with a '5' below the staff

Measures 5, 6, 7, and 8 are indicated at the top of the score. The key signature is one sharp (F#).

1999 HSC Music Enhanced Examination Report

Musical score for measures 9 through 13. The score is written for a band with the following instruments: ALTO 1, ALTO 2, TEN 1, TEN 2, BARI, TPT 1, TPT 2, TPT 3, TPT 4, TPT 5, TROM 1, TROM 2, TROM 3, PNO, GUIT, BASS, and DRM. The key signature is one sharp (F#) and the time signature is 4/4. Measures 9 and 10 are marked with a '9' above the staff. Measures 11, 12, and 13 are marked with '11', '12', and '3' above the staff. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). Performance instructions include 'WITHOUT MUTE' for the trumpet parts in measure 11 and 'SIMILE' for the guitar part in measure 12. A 'FILL' instruction is present for the drum part in measure 11. The piano part includes chord symbols: A, Bb, A, and G#m. The guitar part includes chord symbols: A, Bb, A, and G#m.

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

13

17 18 19 20

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

17

6

21 22 23 24

ALTO 1

ALTO 2

TEN 1

TEN 2

BAR

TPT 1

TPT 2

TPT 3

TPT 4

TPT 5

TBM 1

TBM 2

TBM 3

PNO

GUIT

BASS

DRM

21

1999 HSC Music Enhanced Examination Report

25 26 27

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TRM 1
TRM 2
TRM 3
PNO
GUIT
BASS
DRM

SOLO
SOLO UNDER TEN.

25

32 33 34 35

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TRP 1
TRP 2
TRP 3
TRP 4
TRP 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

32

Detailed description: This is a page of a musical score for a band, covering measures 32 to 35. The score is written for a variety of instruments. At the top, the measure numbers 32, 33, 34, and 35 are indicated. The instruments listed on the left are ALTO 1, ALTO 2, TEN 1, TEN 2, BARI, TRP 1, TRP 2, TRP 3, TRP 4, TRP 5, TROM 1, TROM 2, TROM 3, PNO, GUIT, BASS, and DRM. The Alto and Tenor parts are mostly silent, indicated by horizontal lines. The Trumpet and Trombone parts have melodic lines. The Piano part includes chord diagrams and notes, with chord names Gmi, A, A, Gmi, A, Bb, A written below the notes. The Guitar and Bass parts have rhythmic patterns. The Drum part is marked with a double slash (//) in each measure, indicating a drum solo or a specific rhythmic pattern. The page number 32 is written at the bottom left.

Musical score for measures 32, 33, 34, and 35. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- ALTO 1
- ALTO 2
- TEN 1
- TEN 2
- BARI
- TPT 1
- TPT 2
- TPT 3
- TPT 4
- TPT 5
- TROM 1
- TROM 2
- TROM 3
- PNO (Piano)
- GUIT (Guitar)
- BASS
- DRM (Drums)

Measure numbers 32, 33, 34, and 35 are indicated above the first four staves. The piano part includes chord markings: Gmi, A, Gmi, A, Bb, A, Gmi, A, Bb, A. The drum part shows a consistent rhythmic pattern with slashes indicating drum hits.

LU

ALTO 1 *SOLO*

ALTO 2

TEN 1

TEN 2

BARI

TPT 1 *mf*

TPT 2 *mf*

TPT 3 *mf*

TPT 4 *mf*

TPT 5 *mf*

TROM 1 *mf*

TROM 2 *mf*

TROM 3 *mf*

PNO *mf*

SOLO UNDER ALTO

GUIT *mf*

BASS *mf*

DRM

36 *mf*

1999 HSC Music Enhanced Examination Report

40 41 42 43 44

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI

TPT 1
TPT 2
TPT 3
TPT 4
TPT 5

TROM 1
TROM 2
TROM 3

PNO
GUIT
BASS
DRM

SOLO

40

Detailed description: This is a page of a musical score for a band or orchestra, covering measures 40 to 44. The score is written for various instruments. At the top, measures 40, 41, 42, 43, and 44 are indicated. The instruments listed on the left are ALTO 1, ALTO 2, TEN 1, TEN 2, BARI, TPT 1, TPT 2, TPT 3, TPT 4, TPT 5, TROM 1, TROM 2, TROM 3, PNO, GUIT, BASS, and DRM. ALTO 1 has a melodic line with a slur over measures 40-43 and a fermata at the end of measure 44. ALTO 2, TEN 1, TEN 2, and BARI are mostly silent. TPT 1-5 and TROM 1-3 have harmonic parts. PNO has a solo section starting in measure 43. GUIT has a melodic line with a slur and fermata. BASS and DRM have rhythmic parts. The key signature has one sharp (F#).

1999 HSC Music Enhanced Examination Report

44 45 46 47

ILTO 1
ILTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
ROM 1
ROM 2
ROM 3
PNO
GUIT
BASS
DRM

GRADUAL DECREASE

44

48 49 50 51

ALTO 1
ALTO 2
TEN 1
TEN 2
SAX
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

48

1999 HSC Music Enhanced Examination Report

1A

52 53 54 55

ALTO 1

ALTO 2

TEN 1

TEN 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

TPT 5

TROM 1

TROM 2

TROM 3

PNO

QUIT

BASS

DRM

52 53 54 55

p *mp*

56 57 58 59 15

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

56 *p*

The image shows a page of a musical score for a band and orchestra. The score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The instruments and parts are as follows:

- Vocalists:** ALTO 1, ALTO 2, TEN 1, TEN 2, and BARI. The vocal parts feature melodic lines with lyrics and performance markings such as "SOLO" and "me".
- Brass Section:** TPT 1, TPT 2, TPT 3, TPT 4, and TPT 5 (Trumpets); ROM 1, ROM 2, and ROM 3 (Romps).
- Woodwinds:** PNO (Piano) and QUIT (Quintet).
- String Section:** BASS and DRM (Drum).

The score is divided into measures, with measure numbers 60, 61, 62, and 63 indicated at the top. The bottom of the page is marked with the number 60. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1999 HSC Music Enhanced Examination Report

64 65 66 67 17

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

Abui Bb Abui Bb Abui Bb B Abui

Abui B Abui Bb Abui Bb B Abui

64

Detailed description: This is a page of a musical score for a band and vocal ensemble. It covers measures 64 through 67. The score is arranged in a standard orchestral layout. At the top, measure numbers 64, 65, 66, 67, and a rehearsal mark 17 are indicated. The instruments listed on the left are: ALTO 1, ALTO 2, TEN 1, TEN 2, BARI, TPT 1, TPT 2, TPT 3, TPT 4, TPT 5, TROM 1, TROM 2, TROM 3, PNO, GUIT, BASS, and DRM. The vocal parts (ALTO 1, ALTO 2, TEN 1, TEN 2, BARI) have lyrics written below them. The piano part (PNO) has a complex chordal accompaniment. The guitar (GUIT) and bass (BASS) parts have a rhythmic accompaniment. The drum part (DRM) is indicated by a slash in each measure. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written in a clear, professional font.

1999 HSC Music Enhanced Examination Report

68 69 70 71

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

68

Musical score for a band and choir, measures 72-75. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trumpet 5, Trombone 1, Trombone 2, Trombone 3, Piano, Guitar, Bass, and Drum. The score is in 4/4 time and features complex rhythmic patterns and melodic lines. Measure numbers 72, 73, 74, and 75 are indicated at the top. The piano part includes lyrics: "A-hui B-h A-hui B-h A-hui B-h B A-hui".

20

76 77 78 79

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

76 77 78 79

SUB. PP
SUB. PP
SUB. PP
SUB. PP
SUB. PP
SUB. PP
SUB. PP
SUB. PP
SUB. PP
SUB. PP
SUB. P
SUB. P
SUB. P
SUB. P
SUB. P
SOLO
SUB. PP
me

80 81 82 83 21

Musical score for measures 80-83. The score is written for a large ensemble. The instruments and their parts are as follows:

- ALTO 1**: Rests in measures 80-81, then plays a melodic line in measures 82-83.
- ALTO 2**: Rests in measures 80-81, then plays a melodic line in measures 82-83.
- TEN 1**: Plays a melodic line with *cresc.* markings in measures 80-83.
- TEN 2**: Plays a melodic line with *cresc.* markings in measures 80-83.
- BARI**: Plays a melodic line with *cresc.* markings in measures 80-83.
- TRP 1**: Rests in measures 80-81, then plays a melodic line in measures 82-83.
- TRP 2**: Rests in measures 80-81, then plays a melodic line in measures 82-83.
- TRP 3**: Plays a melodic line with *cresc.* markings in measures 80-83.
- TRP 4**: Plays a melodic line with *cresc.* markings in measures 80-83.
- TRP 5**: Plays a melodic line with *cresc.* markings in measures 80-83.
- TROM 1**: Plays a rhythmic pattern with *GRADUAL CRESC.* markings in measures 80-83.
- TROM 2**: Plays a rhythmic pattern with *GRADUAL CRESC.* markings in measures 80-83.
- TROM 3**: Plays a rhythmic pattern with *GRADUAL CRESC.* markings in measures 80-83.
- PNO**: Plays a piano accompaniment with *cresc.* markings in measures 80-83.
- GUIT**: Plays a guitar accompaniment with *cresc.* markings in measures 80-83.
- BASS**: Plays a bass line with *cresc.* markings in measures 80-83.
- DRM**: Plays a drum pattern with *cresc.* markings in measures 80-83.

80 *CRESC.*

22

84 85 86 87

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TRPT 1
TRPT 2
TRPT 3
TRPT 4
TRPT 5
TROM 1
TROM 2
TROM 3
PNO
GUIT
BASS
DRM

84 mp cresc.
85 mf
86
87 (FILL)

88 89 90 28

ALTO 1
ALTO 2
TEN 1
TEN 2
BARI
TPT 1
TPT 2
TPT 3
TPT 4
TPT 5
TRM 1
TRM 2
TRM 3
PNO
GUIT
BASS
DRM

88

24

Musical score for a band, page 24. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-5, Trombone 1-3, Piano, Guitar, Bass, and Drum. The music is in 4/4 time with a key signature of two flats. Handwritten annotations include measure numbers 91, 92, and 93 above the Alto 1 part, and 8b, 8sus4, 8a7, and 8b below the Piano and Guitar parts. The drum part is marked with '91' at the beginning.

Musical score for measures 94, 95, and 96. The score is arranged for a band with the following parts: ALTO 1, ALTO 2, TEN 1, TEN 2, BARI, TPT 1, TPT 2, TPT 3, TPT 4, TPT 5, TROM 1, TROM 2, TROM 3, PNO, GUIT, BASS, and DRM. The key signature is B-flat major (two flats). Measures 94, 95, and 96 are marked at the top. The piano part includes chord markings: Bsus4 and B07. The guitar part includes chord markings: Bsus4 and B07. The drum part is marked with a double slash (//) in each measure, indicating a drum solo or a specific drum pattern. The alto and tenor parts feature complex melodic lines with many beamed notes and slurs. The trumpet and trombone parts have simpler, more rhythmic lines. The piano and guitar parts provide harmonic support with chords and bass lines.

1999 HSC Music Enhanced Examination Report

26

Musical score for measures 97-101. The score is for a concert band and includes parts for:

- ALTO 1
- ALTO 2
- TEN 1
- TEN 2
- SARI
- TPT 1
- TPT 2
- TPT 3
- TPT 4
- TPT 5
- TROM 1
- TROM 2
- TROM 3
- PNO
- QUIT
- SASS
- DRM

Measure numbers 97, 98, 99, 100, and 101 are indicated above the staves. The score shows various musical notations including notes, rests, and dynamic markings such as \hat{f} , ff , and f . The percussion part (DRM) shows a rhythmic pattern in measure 97.

Handwritten musical score for a band and choir, measures 102-106. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and parts are:

- ALTO 1
- ALTO 2
- TEN 1
- TEN 2
- BARI
- TPT 1
- TPT 2
- TPT 3
- TPT 4
- TPT 5
- TROM 1
- TROM 2
- TROM 3
- PNO (Piano)
- QUIT (Guitar)
- BASS
- DRM (Drum)

Measure numbers 102, 103, 104, 105, 106 are written above the first five staves. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The drum part is labeled "BAND RHYTHM".

107

Handwritten annotations: *fill.*, *ff*, *VERY SLOW AND DELIBERATE*, *BIG FILL*, *BASH!*

The musical score is arranged in a standard orchestral layout. It includes staves for:

- IL TO 1 (Trumpet 1)
- IL TO 2 (Trumpet 2)
- TEN 1 (Tenor 1)
- TEN 2 (Tenor 2)
- SAR 1 (Saxophone 1)
- TPT 1 (Trumpet 3)
- TPT 2 (Trumpet 4)
- TPT 3 (Trumpet 5)
- TPT 4 (Trumpet 6)
- TPT 5 (Trumpet 7)
- ROM 1 (Trombone 1)
- ROM 2 (Trombone 2)
- ROM 3 (Trombone 3)
- PNO (Piano)
- QUIT (Quintet)
- BASS (Bass)
- DRM (Drums)

The score is divided into measures, with a double bar line indicating a section change. The tempo marking "VERY SLOW AND DELIBERATE" is placed above the TPT 2 staff. The drum part includes specific instructions like "BIG FILL" and "BASH!".

Comment

- An outstanding composition which demonstrates a highly developed, sophisticated and mature sense of style.
- Explores all the concepts in depth with a demonstrable understanding of the possibilities and intricacies which could develop within the style.
- There is much evidence of creative endeavour, taking other influences and fusing them into a more personal expression within this genre.
- Outstanding understanding of performing media.
- Rhythmic complexities evident throughout within all dimensions of this concept.
- Melodic development was achieved with subtlety and textural variety.
- Structurally cohesive and convincing with appropriate and effective transitions.
- Advanced understanding of score techniques and the communication of complex and sophisticated ideas.

An example of an Average response

A
Moody, slow and trance like ♩ = 55 ♩ = 110

System 1:

- Cymbals:** p < > f < > p < > f < > p < > f < >
- Maracas:** f < > p < > f < > p < > p < >
- Marimba:** [Handwritten notes]
- Piano (RH):** f p f
- Piano (LH):** [Handwritten notes]
- Mallets:** [Handwritten notes]

System 2:

- Clarinets (C1):** p < > f < > p < > p < > f < > p < > f < > f < > p < > f < > tr tr
- Maracas (M):** [Handwritten notes]
- Piano (RH):** f f p
- Piano (LH):** [Handwritten notes]
- Mallets (Mn):** [Handwritten notes]

Handwritten musical score for a jazz ensemble. The score is divided into two systems. The first system includes parts for two Clarinets (1 and 2), Mando, Piano, and Metro-Nome. The second system includes parts for Clarinet (Cl), Mando (m), Piano (PNO), and Mando (MN). The music is in 4/8 time and features dynamic markings such as *f*, *p*, and accents. Performance instructions like *tr* (trill) and *PED* (pedal) are present. A rehearsal mark *10.* is at the start of the second system, and a *Buc* (buccina) marking is above the piano part in the second system. The piano part includes complex chordal textures and a bass line with a *PED* instruction. The Mando parts provide harmonic support with chords and melodic lines. The Clarinet parts feature intricate rhythmic patterns and dynamic shifts.

Pg 3.

3

cl

m

pno

mw

16.

cl

m

pno

mw

f Pt.

19.

c

cl

m

f PNo

mn

22.

cl

m

PNo

mn

pg 5.

The image shows a handwritten musical score for a band, consisting of two systems of staves. The instruments are labeled on the left: Cl (Clarinet), M (Trumpet), Nb (Trombone), and Mn (Drumset). The score is divided into two systems, with measures 26-28 and 29. A box labeled 'D' is placed above measure 27. The notation includes notes, rests, trills (tr), and dynamics such as *mf* and *p*. The key signature has one flat (Bb) and the time signature is 4/4. The first system covers measures 26, 27, 28.A, and 28.B. The second system covers measure 29. The drumset part (Mn) shows a steady bass drum pattern with snare and cymbal accents.

pg 6.

Handwritten musical score for Clarinet in C (Cl), Piano (PNO), and Bassoon (M_N). The score is divided into two systems, starting at measure 31 and 34. The first system (measures 31-34) features a key signature of one sharp (F#) and a 3/8 time signature. The Clarinet part includes trills and triplets, with dynamic markings *mp* and *fz*. The Piano part features a dense texture of sixteenth notes with a *ped* marking. The Bassoon part has a melodic line with a *fz* marking. The second system (measures 34-37) features a key signature change to one flat (Bb) and a 4/8 time signature. The Clarinet part has a melodic line with a *fz* marking. The Piano part has a sparse texture with a *ped* marking. The Bassoon part has a melodic line with a *fz* marking. The score includes various musical notations such as trills, triplets, and dynamic markings.

Pg 7.

39.

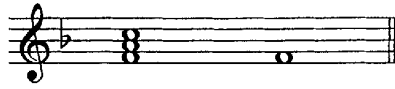
Cl
Cres...
Cres...
m
p
mf
mN

42.

Cl
f <> p <> f <> p <> f <> p <> f <> p <> f <> p <> f <> p <>
m
p
p
mN

The image shows a handwritten musical score for piano, consisting of two systems of staves. The first system includes a treble clef staff with a quarter note and a fermata, a grand staff with a treble clef staff containing a whole note and a fermata, and a bass clef staff with a quarter note and a fermata. The second system includes a grand staff with a treble clef staff containing a quarter note and a fermata, and a bass clef staff with a quarter note, a half note, and a fermata. A trill is indicated in the bass clef staff of the second system with the notation "tr." and a wavy line. The score is written in 4/4 time and features various musical notations such as clefs, notes, rests, and fermatas.

An example of an Average response

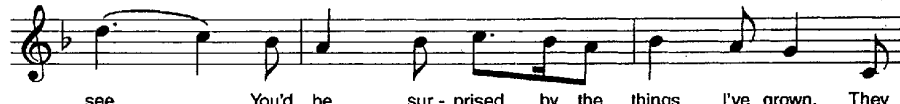


Tonic chord Starting note

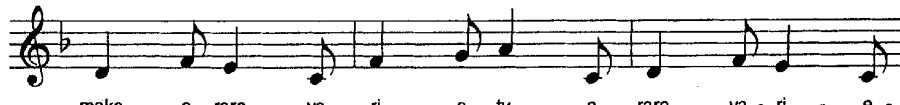
Allegretto



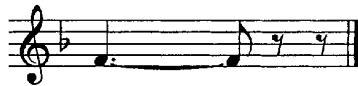
I've a gar - den of my own Which one day you must come to



see. — You'd be sur - prised by the things I've grown. They



make a rare va - ri - e - ty, a rare va - ri - e -



ty. —



Tonic chord Starting note

Allegretto

mf



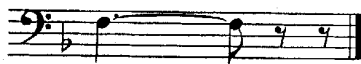
I've a gar - den of my own Which one day you must come to



see. — You'd be sur - prised by the things I've grown. They



make a rare va - ri - e - ty, a rare va - ri - e -



No. 2

Tonic chord Starting note
Moderato

This is the night mail cros - sing the bor - der,

Bring - ing the cheque and the pos - tal or - der,

Let - ters for the rich, let - ters for the poor, The

shop at the cor - ner and the girl next door.

Tonic chord Starting note
Moderato

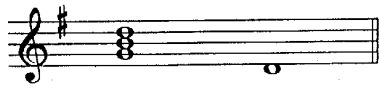
This is the night mail cros - sing the bor - der,

Bring - ing the cheque and the pos - tal or - der,

Let - ters for the rich, let - ters for the poor, The

shop at the cor - ner and the girl next door.

No. 3



Tonic chord Starting note

Allegretto



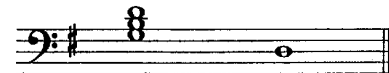
This per - son in the gau - dy clothes is wor - thy Cap - tain



Kidd. They say he ne - ver bu - ried gold I think per - haps, he



did, I think per - haps, he did.



Tonic chord Starting note

Allegretto



This per - son in the gau - dy clothes is wor - thy Cap - tain



Kidd. They say he ne - ver bu - ried gold I think per - haps, he



did, I think per - haps, he did.

Comment

- Ideas lack focus and a firm sense of direction. Structural cohesion is lost and the composition tends to wander.
- There is obvious intent in the application of compositional techniques and devices and a range of possibilities is explored.
- Some of the compositional ideas become contrived, failing to enhance the total result. Change occurs at times too frequently and without a sense of logical sequence or flow.
- Harmonic content demonstrates some understanding; however, its employment in context lacks imagination or the refinement of voicing, rate and rhythm to fully exploit this concept.
- Score gives adequate directions, although their worth is often less valuable as a contribution to total musical meaning or intent. Understanding of scoring techniques shown.
- Evidence of creative endeavour, mostly evident in the concept of duration. There are successful elements such as cross-rhythmic effects, varied rhythmic groupings and the superimposition of rhythmic patterns. They do not always coalesce mutually to provide a creative outcome.
- Concepts other than duration would benefit from further attention: there is, for example, Limited instrumental writing.

3 Unit (Additional) – Composition Marking Guidelines

Mark range 0 – 7	Mark range 8 – 12	Mark range 13 – 16	Mark range 17 –20
<p>Demonstrates an understanding of the concepts of music and their relationship within the work</p> <p>Demonstrates an understanding of compositional techniques</p> <p>Demonstrates an understanding of scoring techniques in the expression of musical ideas</p>	<p>Demonstrates an understanding of the concepts of music and their relationships within the work</p> <p>Demonstrates an understanding of compositional techniques showing development of musical ideas</p> <p>Demonstrates an understanding of scoring techniques in the expression and communication of musical ideas</p>	<p>Demonstrates an extensive understanding of the concepts of music and their relationships within the work</p> <p>Demonstrates successful compositional techniques within the sustained development and refinement of musical ideas, and an emerging personal style</p> <p>Demonstrates a successful application of scoring techniques in the expression and communication of musical ideas</p>	<p>Demonstrates a sophisticated understanding of the concepts of music and their relationships within the work</p> <p>Demonstrates sophisticated compositional techniques within the sustained development and refinement of musical ideas, establishing a personal style</p> <p>Demonstrates an outstanding knowledge and application of scoring techniques in the expression and communication of musical ideas</p>

Performance

General Comments

Candidates should be guided to appreciate the benefits of:

- selecting accompanists who will support and enhance their performance
- selecting ensemble repertoire that enables the candidate to effectively participate and demonstrate appropriate skills and understanding
- considering the performance environment to maximise the outcomes in terms of balance and colour
- appropriate placement of the performer as a soloist, in relation to their accompanist and ensemble
- rehearsing in the performance space
- performing to a live and critical audience
- attending concerts and interacting with musicians
- recording performances on video for reflection and self-evaluation.

Strengths

The best responses demonstrated:

- technical brilliance and a high level of personal interpretation
- sophisticated stylistic understanding
- mature and professional standard of performance
- repertoire selection that illustrated advanced musicianship
- close and interactive rapport with accompanists and ensemble members
- aural awareness of musical balance and an ability to make changes where appropriate
- well chosen ensemble repertoire that provided appropriate opportunities for sophisticated leadership and partnership.

Weaknesses

The weakest responses demonstrated:

- selection of repertoire that was too short and prevented them from displaying the depth of their musical and technical skill; some had problems when working with insensitive accompanists
- insufficient musical contrast within the choice of repertoire
- poor tuning and intonation shortfalls that detracted from the overall effectiveness of their performance
- domination of an ensemble to the detriment of musical balance, sensitivity and partnership.

Advice to Teachers

- Candidates should be very proficient musicians to attempt the 3 unit course of study. Teachers may find it helpful to liaise with colleagues at nearby schools to share performance standards and repertoire.

- The 3 Unit Performance Program must reflect the spirit and nature of the 3 unit syllabus and reflect indepth learning and understanding.
- Candidates should take every opportunity to performance and to observe the performance of others.
- Brass and woodwind players can benefit from dividing the examination time into two parts in order to restore control of embouchure and breathing. The time of the examination must not be exceeded.
- Candidates are advised to ensure that tuning of all instruments is accurate prior to the performance of each piece. Electronic tuners are permissible.
- Candidates should access the Internet to verify repertoire against Course Topic representation (www.boardofstudies.edu.au).