

# 2002 HSC Notes from Examination Centre

## MUSIC

### Question 1

#### **Notes for Markers:**

The excerpt consists of eight short sections of the same length. The accompaniment is played by the strings and harpsichord in all sections.

- The melody is played by the strings; balanced phrases. Accompaniment lower strings, playing in high register; harpsichord.
- Ornamented melody played by the recorder; balanced phrases. Accompaniment strings, similar to section 1 but a wider range, played pizzicato; harpsichord
- Ornamented melody played by the strings. Accompaniment – simple bass line pizzicato strings using I V harmonies; harpsichord
- New ornamented recorder melody, similar to section 3; balanced phrases. Accompaniment – pizzicato strings, simple lower bass line; harpsichord
- Ornamented string melody, similar to Section 3. Accompaniment – simple bass line, pizzicato strings using I V harmonies; harpsichord
- Ornamented recorder melody, similar to section 4. Accompaniment pizzicato strings simple lower bass line; harpsichord
- Original melody in a lower register played by strings. Accompaniment – lower strings playing in high register; no bass line; harpsichord.
- Melody played by recorder (ornamented) and strings. Melody similar to section 2. Accompaniment in strings similar to section 1; harpsichord. Rest at end of excerpt.

### Question 2

#### **Notes for Markers:**

- Percussion only first 4 bars – uses highly syncopated cross rhythms. Lower tone colour.
- drums – opening only section – bongos – provide a constant rhythmic foundation through excerpt.
- Female voice enters end of bar 4 – 4 note motif following minor 3<sup>rd</sup> × 3, 4th time – 4 note motif end on ascending major 2<sup>nd</sup>
- Guitar – short melodic ostinato patterns.
- Single pitch stringed instrument enters Bar 10 Cymbal/cabassa enters remains – provides pulse on every beat of bar.
- Bass guitar enters with 2 note motif  
add vocals – in unison with female voice still original 4 note motif  
bass drum 3 note (fast) rhythmic figure.
- Lead female vocal enters 4 bar phrases  
bass drum plays constant pulse – to end of excerpt.
- Entry of brass section in 2<sup>nd</sup> phrase of lead vocal – single pitch, staccato, syncopated notes played percussively – adds colour.

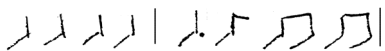
- Use of instruments remains largely constant  
unison male and female vocal new six note motif rhythmically repetitive  
Role of bongos – slightly more prominent.

### Question 3

#### Notes for Markers:

##### Section A

- oboe (cor anglais) states the theme – lyrical, expressive accompanied by strings – dynamic swelb.
- harp playing arpeggios (*p*) underneath  
horn underneath the melody with a counter melody.
- strings take over the melody (upper strings)  
horn counter melody becomes more prominent.
- (a drone in the bass under the changing harmony on top by low strings and brass)  
tempo seems to broaden – *allargando* – leading to new section  
tempo is slow 4 beats to the bar



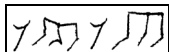
##### Section B

- oboe (cor anglais) plays theme – with counter melody by horn ( ξ ㄣ ㄣ ㄣ )
- Another change of pitch (key) after cymbal crash, timpani roll  
building dramatic texture and tone colour.

##### Section A

- Q&A again with upper strings on melody  
low strings on sustained chords providing harmonic changes.
- Change of key in this section  
another *allargando* feel at end – with drum roll from cymbals/timpani – a dramatic finish.

#### Additional Information

- In staggered entries of instruments and providing contrasts in tone colour, melody swapped from strings to horns, counter melody swapped from horn to strings, flute playing sustained high note in A section contrasting with brass entering for a short time.
- Changes in rhythms – eg in return of A section the accompanying rhythm under the octave leap melody is:  giving a syncopated effect.
- There are sustained notes – contrasting with the ascending and descending melodic lines – eg flute (high) A section (return of A) section low strings (like a drone) and sustained harmonic changes.
- Frequent shifts in key at entry of new instruments/theme.
- Contrast through dynamic crescendos and decrescendos *rallentandos* and ranges from *p* to *fff*.

- Expressive techniques such as muted strings, timpani tremolo.
- Q&A (call & response) between strings and horn, horn and strings.
- Contrasts in the texture as the instrumentation builds from the beginning (strings and solo horn) to full orchestral layers at the final section.

#### **Question 4**

##### ***Notes for Markers:***

- Light, delicate vocal sound is used – almost ‘sotto voce’ at times. This contrasts with a ‘full’ voice sound occasionally.
- ‘Guttural’ sounds used occasionally (like ‘clicks’ in the back of the throat on some words).
- The singer ‘plays’ with the melodic line, wavering above and below the melody.
- Some words are emphasised by the singer ‘forcing’ the vocal tone, putting an emotional emphasis in some words, like ‘l’amour’ and ‘je t’aime’ – a ‘cry’ or exclamation on those words.
- Musical contrasts are achieved through dynamic contrasts (even within words) in phrases, and by slowing slightly at the end of a phrase.
- When the chorus enters singing the melody, the soloists’ role becomes more of a counter-melody.
- When double-tracked, one track is like a counter-melody.
- Distorts words and syllables.
- Very nasal quality on some notes.

##### ***Singer’s use of pitch and expressive techniques***

<ul style="list-style-type: none"> <li>• alternating between high notes and melody</li> <li>• glissandi – slides onto notes</li> <li>• swoops to low chest voice</li> <li>• ornamentation eg turn</li> <li>• melisma</li> <li>• vocalising to neutral syllable</li> <li>• vocal harmony through over dubbing</li> </ul>	<ul style="list-style-type: none"> <li>• rubato</li> <li>• pure bell-like sound vs ‘jazzy’ style ie variety of vocal styles use</li> <li>• staccato vs legato</li> <li>• use of accents</li> <li>• range of dynamics</li> </ul>
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