

## 2016 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>• Describes the structure of the excerpt with reference to the use of sound sources</li> <li>• Demonstrates a developed aural understanding</li> </ul>	6
<ul style="list-style-type: none"> <li>• Describes the structure of the excerpt with some reference to the use of sound sources</li> <li>• Demonstrates a competent aural understanding</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Describes some features of the structure of the excerpt with some reference to the sound sources</li> <li>• Demonstrates a basic aural understanding</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• Demonstrates a limited aural understanding</li> </ul>	1

#### *Sample answer:*

- Introduction: drum kit and male backing vocals; 4 bar pattern repeated
- Verse 1: male vocal lead melody accompanied by drum pattern and backing vocals un-pitched ‘huh’ on beat 1 every 4 bars
- Verse 2: male vocal and drums continue, with a walking bass line; tambourine ostinato (on beats 2 and 4) also added
- Pre-chorus: all parts continue and electric guitar strumming added on beat 1
- Chorus: has all sound sources with backing vocals now singing harmonies at phrase endings
- Bridge: similar to the introduction, except with electric guitar and singing backing vocals

#### *Answers could include:*

- Sound sources include: drum kit, male lead voice, male backing vocals, fretless bass, lead and rhythm electric guitar, synthesiser, tambourine
- Bass drum and snare create the percussive pattern
- Overall structure: Introduction, Verse 1, Verse 2, Pre-Chorus, Chorus, Bridge
- Changing sound sources are used to create variety

**Question 2**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains in detail how pitch relates to texture</li> <li>Demonstrates a highly developed aural understanding, using well-supported observations and appropriate examples</li> </ul>	8
<ul style="list-style-type: none"> <li>Explains in some detail how pitch relates to texture</li> <li>Demonstrates a developed aural understanding, using appropriate observations and examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>Provides an outline of how pitch relates to texture</li> <li>Demonstrates a competent aural understanding, using observations and examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>Provides a basic outline of pitch and/or texture</li> <li>Demonstrates a basic aural understanding</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Demonstrates a limited aural understanding</li> </ul>	1

**Answers could include:**

## Section A:

- Accompaniment layer of bassoon and cello answered by the clarinet, french horn and violin
- Melodic layer (violin, viola and cello) enters with the accompanying layer continuing, creating sparse, homophonic texture
- Textural density increases as the pitch material reaches a climax and the highest pitch of melody, creating a thicker texture due to a wider range between the melody and accompaniment
- The end of this section features a minor chord, then a major chord, each held briefly, with cello fragment between each chord; the texture remains quite light

## Section B:

- The melody moves to cello (doubled by bassoon and clarinet)
- The accompaniment figure previously heard in cello and bassoon is simplified and now in the double bass on beat 1
- The chordal accompaniment is now heard in upper strings with the texture becoming thicker due to an additional violin counter melody in the upper register, using short note values
- The melodic material features stepwise movement, ascending and descending above the cello melody
- There is a small flourish in the counter melody at the end of phrases, with the other layers no longer being heard, and thus reducing the density of the texture

**Question 3**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Describes in detail how expressive techniques and duration are used</li> <li>• Demonstrates a highly developed aural understanding, using well-supported observations and appropriate examples</li> </ul>	8
<ul style="list-style-type: none"> <li>• Describes in some detail how expressive techniques and duration are used</li> <li>• Demonstrates a developed aural understanding, using appropriate observations and examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• Provides an outline of how expressive techniques and duration are used</li> <li>• Demonstrates a competent aural understanding, using observations and examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Provides a basic outline of how expressive techniques and/or duration are used</li> <li>• Demonstrates a basic aural understanding</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• Demonstrates a limited aural understanding</li> </ul>	1

**Answers could include:**

- Female vocal using longer note values, slides and vibrato in first section
- Free time in first section followed by common time in the second section maintained by bass, rhythm guitar and percussion
- Rubato is used to convey expressive nuance
- A range of guitar techniques, including strumming, picking and tremolo style playing, evident in the accompaniment which contributes to the expression
- Guitar plays shorter note values, in an intertwining conversational role
- Strict tempo (moderately fast) in second section
- Syncopated clave rhythm used and maracas are playing repetitive quavers
- Vocal line is more rhythmic in second section which is enhanced by clear diction of the singer
- The guitar accompanies vocal part with some triplet fragments between vocal phrases.

**Question 4**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Explains in detail how tension is achieved</li> <li>Demonstrates a highly developed aural understanding, using well-supported observations and appropriate examples</li> </ul>	8
<ul style="list-style-type: none"> <li>Explains in some detail how tension is achieved</li> <li>Demonstrates a developed aural understanding, using appropriate observations and examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>Provides an outline of how tension is achieved</li> <li>Demonstrates a competent aural understanding, using observations and examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>Provides a basic outline of how tension is achieved</li> <li>Demonstrates a basic aural understanding</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Demonstrates a limited aural understanding</li> </ul>	1

***Answers could include:***

Tension is achieved through:

- repetition of driving rhythmic patterns throughout the excerpt
- repetition of pitch patterns throughout the excerpt
- building of dissonance and texture with no sense of resolution or climax
- dissonance created through sustained upper notes juxtaposed against descending lower notes
- repetition of descending low pitched sliding motif
- variety of string techniques including percussive use of cello
- contracting rhythmic ideas, with ‘bass drum’ sound occurring more frequently as the excerpt progresses
- maintaining relentless tempo throughout, with a variety of contrasting rhythms
- contrast between use of acoustic and electronic tone colours
- increasing texture and rhythmic intensity throughout.

# 2016 HSC Music 1

## Mapping Grid

### Written Paper

#### Core — Aural Skills

Question	Marks	Content	Syllabus outcomes
1	6	Structure; sound sources	H4, H6
2	8	Pitch; texture	H4, H6
3	8	Expressive techniques; duration	H4, H6
4	8	Tension	H4, H6, H8

### Practical Examination

#### Core — Performance

Question	Marks	Content	Syllabus outcomes
	10	Performance	H1

### Practical Examination

#### Elective — Composition / Musicology / Performance

Question	Marks	Content	Syllabus outcomes
	20	Composition	H3, H7
	20	Musicology	H2, H4, H6
	20	Performance	H1