

2017 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

Question 1

Criteria	Marks
<ul style="list-style-type: none"> • Describes in detail the use of pitch in this excerpt • Demonstrates a developed aural understanding 	6
<ul style="list-style-type: none"> • Describes in some detail the use of pitch in this excerpt • Demonstrates a competent aural understanding 	4–5
<ul style="list-style-type: none"> • Describes some features of pitch in this excerpt • Demonstrates a basic aural understanding 	2–3
<ul style="list-style-type: none"> • Demonstrates a limited aural understanding 	1

Sample answer:

The excerpt begins with the melodic material shared between clarinet and bouzouki, before being taken up by the female singer. The melody is heavily built on stepwise movement and is repeated throughout. It uses pitch inflections such as slides, bends and mordents. The tonality is minor. The bass line is a repeated pattern supporting the harmonic progression.

Answers could include:

- Begins with unpitched drums and bells
- Opening melodic structure is two phrases (AABB). A is played by the clarinet and B is played by the bouzouki
- Chorus melodic structure is two phrases repeated (ABAB)
- Clarinet becomes harmonic support to female voice in verse
- Medium register used across all instruments
- Main female vocals are then harmonised by backing vocalists at the chorus.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Explains in detail how musical interest is created in this excerpt Demonstrates a highly developed aural understanding, using well-supported observations and appropriate examples 	8
<ul style="list-style-type: none"> Explains in some detail how musical interest is created in this excerpt Demonstrates a developed aural understanding, using appropriate observations and examples 	6–7
<ul style="list-style-type: none"> Explains how musical interest is created in this excerpt Demonstrates a competent aural understanding, using observations and examples 	4–5
<ul style="list-style-type: none"> Demonstrates a basic understanding of how musical interest is created in this excerpt Demonstrates a basic aural understanding 	2–3
<ul style="list-style-type: none"> Demonstrates a limited aural understanding 	1

Answers could include:

- There are three clear sections (ABA₁) with contrasting styles
- Instrumentation contrasts between sections eg Section A – orchestral; Section B – non-traditional jazz ensemble
- Section B uses contrasting tone colours: whistling, accordion, plucked bass, acoustic guitar, glockenspiel, piano, woodblock
- Use of expressive techniques eg pizzicato, tremolo, brushes on hi-hat
- Melodic material is shared between different instruments in both sections
- Section A has a straight rhythmic feel compared to Section B, which has a swung rhythmic feel
- Contrasting use of register eg Section A – bassoon and flute sharing the melodic idea
- Section B – piano plays fills in response to whistling melodic line
- Tonality contrasts between sections (Section A in a minor tonality, Section B in a major tonality)
- Section A₁ extends the material from Section A using sequences, question/answer, sharing and doubling melodic material.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Explores in detail the roles of the sound sources in this excerpt • Demonstrates a highly developed aural understanding, using well-supported observations and appropriate examples 	8
<ul style="list-style-type: none"> • Explores in some detail the roles of the sound sources in this excerpt • Demonstrates a developed aural understanding, using appropriate observations and examples 	6–7
<ul style="list-style-type: none"> • Explores the roles of the sound sources in this excerpt • Demonstrates a competent aural understanding, using observations and examples 	4–5
<ul style="list-style-type: none"> • Provides a basic outline of the roles of the sound sources in this excerpt • Demonstrates a basic aural understanding 	2–3
<ul style="list-style-type: none"> • Demonstrates a limited aural understanding 	1

Answers could include:

Section A

- Excerpt opens with an anacrusis from male voice.
- Male voice sings melody in a high register, with a breathy tone.
- Voice is accompanied by synthesised harpsichord (clavichord?).
- Sparse chordal accompaniment from strings. Descending string run leads into Section B.

Section B

- Orchestral section. Repeated, high-pitched note from trumpet answered by descending run in strings and electric guitar. Orchestra plays chordal accompaniment.
- Introduction of drum kit. Half-time rock feel.

Section C

- Reduced layers. Voice sings new melody in 6/8 or 3/4 as opposed to the opening 4/4. Rock band instrumentation with ascending guitar run answering vocal phrases. Muted trumpet (harmon mute) playing in background.

Section D

- Strings re-enter playing sustained accompaniment under vocals. Upper vocal harmony with the vocal melody.

Section E

- Voice again has melody. Melody answered by strings patterns.

Question 4

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

Answers could include:

Unity

- Repeated opening motif.
- End of opening motif is punctuated by ‘hits’/‘stabs’ in the brass, tenor saxophone and drums.
- Repeated melody (head).
- Syncopated bridge breaks solo sections. Drum roll indicates the end of each bridge.
- Same chord progression used in melody (head) and solo sections.
- Consistent swing feel throughout the excerpt.

Contrast

- Opening motif is first played by the double bass (arco) and then repeated by the tenor sax, trumpet and trombone.
- Opening motif fragmented when played by each group for a second time.
- The main melody (head) is first played by the double bass (arco) and tenor sax. Swing beat accompaniment on cymbals (hi-hat) intermittent.
- Second time it is played by tenor sax, trumpet and trombone. Double bass accompanies, playing a plucked (pizz.) walking bass while drums play a swing pattern.
- Tenor sax plays improvised solos between syncopated bridge sections.
- Double bass alternates between bowed (arco) and plucked (pizz.).

2017 HSC Music 1 Mapping Grid

Written Paper Core — Aural Skills

Question	Marks	Content	Syllabus outcomes
1	6	Music of a culture (Greek): pitch	H4, H6
2	8	Music for radio, film, TV and multimedia: musical interest	H4, H6
3	8	Australian music: sound sources	H4, H6
4	8	Jazz: unity and contrast	H4, H6

Practical Examination Core — Performance

Question	Marks	Content	Syllabus outcomes
	20	Performance	

Practical Examination Elective — Composition / Musicology / Performance

Question	Marks	Content	Syllabus outcomes
	20	Composition	
	20	Musicology	
	20	Performance	