

## 2018 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>• Describes in detail the use of tone colour in this excerpt</li><li>• Demonstrates a developed aural understanding, using appropriate observations and examples</li></ul>	6
<ul style="list-style-type: none"><li>• Describes the use of tone colour in this excerpt</li><li>• Demonstrates a competent aural understanding, using observations and examples</li></ul>	4–5
<ul style="list-style-type: none"><li>• Identifies some features of tone colour in this excerpt</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:**

Begins with a dark tone colour mood due to minor key, low guitar strum and synthesised backing over a repeated chord pattern. The tone colour of the viola melody is warm and resonant due to the low register and contrasts with the piano which answers in a brighter tone colour. Electronic fills contribute to the eerie tone colour in the opening.

The middle section shifts to a brighter tone colour achieved by the combination of strings and piano on the melody line. The guitar rhythm is percussive and metallic due to the repeated strumming pattern used.

The descending and clear solo piano contrasts with a shimmering synthesised effect that transitions to the last section.

A crescendo leads to a lush colour due to the textural thickness in the strings, rhythmic complexity and increased volume. The solo piano again creates contrast in tone colour. The excerpt ends with dark, scratchy and eerie tone colours created by the chords from the piano contrasted with the metallic sounds.

***Answers could include:***

- The synthesised harmonics contrast with the metallic clanging and the rustling synthesised sounds
- Complex combinations of acoustic and synthesised sounds create diverse tone colours
- Sophisticated electronic effects and filters used to create tone colour contrasts eg reversed synthesised percussion and filtered harmonics add to tension and unease
- Acoustic instruments and warm tone colours in opening replaced by mechanical sounds and sparse tone colours in closing section
- Layered use of electronic sounds contrasts with acoustic tone colours – heavy use of overdubbed synth strings combined with acoustic piano/string solos and ‘motor rhythm’ guitar accompaniment
- Heavy use of doubled material with instruments playing melodies across several octaves – creates very rich and satisfying tone colours
- Tone colour in opening is haunting, becoming more complex and thick in middle section, and then pared back to a sparse and distant tone colour in the closing section
- There is a clanging metallic sound which contrasts with the stringy zither-like sound
- There is a thinning of sound when a high register is used in the strings which creates a more strident tone colour.

## Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explores in detail how duration is used in this excerpt</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>• Explores in some detail how duration is used in this excerpt</li> <li>• Demonstrates a developed aural understanding, using observations and appropriate examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• Explores how duration is used in this excerpt</li> <li>• Demonstrates a competent aural understanding, using some observations and appropriate examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Provides a basic exploration of how duration is used in this excerpt</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:**

- Simple quadruple time used for most of the excerpt with a driving rhythmic pulse
- Opens with moderato tempo
- In the opening section there is a repeated rapid percussive sound and syncopated tambourine hit
- In the opening, there are rhythmic patterns such as ratchet quavers after every 4 bars
- Syncopated patterns used to create interest. This is especially noticeable in the bass line and the synthesiser parts
- Ostinatos are used throughout the excerpt eg bass drum
- Cross rhythms are interrupted with a moment of no pulse ‘white noise’
- Towards the end of the excerpt the piano/harp plays in compound duple time
- The semiquavers in the voice unify the excerpt, as they are consistent
- Vocal rhythms provide contrast at phrase ends
- Rhythmic patterns are transferred between instruments/layers
- Contrast is created using different time signatures, and the pulse/tempo of each time signature is different (the compound duple time signature is slow)
- Crotchet triplets feature in synthesised pattern, mid register, after vocal solo. After the ‘white noise’, this rhythmic pattern is also heard in the bass line
- Non-traditional sound source (electronic laser gun) always enters in a syncopated pattern
- After last rhythmic pattern by voice/percussion there is a loss of pulse with sustained sound only, before the final syncopated rhythmic pattern to end the excerpt
- The work is polyrhythmic with ostinato used in a number of layers
- A highly syncopated excerpt with some cross-rhythmic moments.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses in detail how contrast is 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>Analyses in some detail how contrast is used</li> <li>Demonstrates a developed aural understanding, using appropriate observations and examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>Describes how contrast is used</li> <li>Demonstrates a competent aural understanding, using observations and examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>Demonstrates a basic understanding of how contrast is used</li> <li>Demonstrates a basic aural understanding</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Demonstrates a limited aural understanding of how contrast is used</li> </ul>	1

**Answers could include:**

Contrast is achieved by:

- Light mood created in the beginning (section A) due to staccato and soft dynamics. Section B contrasts with a more agitated feel created by varied rhythmic ideas and textural build-up
- Two contrasting sections (AB). Section A has different percussion instruments to section B which also has a car horn sound and different melodic material
- Car horn (taxi) motif uses three accented quavers and creates contrast with dissonance and harsh tone colour
- Thematic material is interrupted with short stabs of accented notes
- Melodic material is shared between different instrumental ranges and registers eg violins, flutes, brass and xylophone which results in contrasting tone colours
- Instrumental contrasts with the use of bold brass, light staccato strings, legato woodwinds and percussion eg xylophone, triangle, snare drum and wood block
- Use of syncopated staccato rhythm patterns in the accompaniment (strings and triangle)
- Tempo increases towards the end with brass and snare drum playing a sequential pattern which is followed by a flurry of strings rising in pitch and fast rhythmic patterns on the timpani
- Section B contains more dissonant harmony due to the brass and car horn chords
- The dynamics and texture increase to reach a climax only to be contrasted at the end with a lone bass clarinet playing a short staccato fragment in a low register.

## Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains in detail how texture is 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>Explains in some detail how texture is used</li> <li>Demonstrates a developed aural understanding, using appropriate observations and examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>Explains how texture is 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 texture is 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:**

#### Section A:

- Female voice enters with the melody and gradually features leaps at the ends of phrases. The texture is thin, homophonic (melody – voice; accompaniment – upper strings (tremolo), drone cello and percussion played softly)
- Density of texture increased due to added layers (female vocals, piano, finger cymbals, viola/violins) and a low-droned note in cello with a higher 8 bar riff and (pitched tabla) drum doubling the riff, which adds textural contrast
- A short tremolo in mid-strings towards the end of the 8 bar pattern adds to textural density
- When the cello drone and riff layers exit, the homophonic texture decreases. The voice has the melody while all other layers provide the accompaniment
- Piano plays sustained chord in the right hand on beat one, and this provides a sense of pulse and is part of the accompaniment layer
- The density is decreased when the riff exits and the end of this section has a long, soft glissando in the bass guitars mid to low register.

#### Section B:

- Main melodic idea ('Don't you worry child' motif) is presented in the cello playing legato
- Combination of acoustic (voice, piano) sounds with synthesised (quaver pattern and bass guitar-like bass line) layers of sound
- The texture in this section is homophonic, and the density has increased due to the addition of the accompanying synthesised quaver keyboard sound, that sits above the melodic line
- Voice adds 'ahhs' and fragmented ideas at the end of each 4 bars, which has an impact upon the density at the end of phrases.

#### Section C:

- The start of this section is characterised by syncopated accompanied backing vocals 'ha' and a more driving rhythmic feel in the drums (pitched tabla), which add to the textural density
- The texture is homophonic as the cello repeats the melodic idea in mid register, legato (arco) and piano provides an accompaniment figure that uses ascending semiquavers with the bass line/cello doubling the bass part

- A change in texture is used to convey contrast, signified by a light 'ringing' of the finger cymbals on beat one. The rhythmic parts (syncopated voices, tabla) are removed, which combines to create a lighter texture
- The piano then provides a light interlude, with a cello melody being imitated in a higher register, accompanied by leaping quavers as the accompaniment. There is a soft counter melody provided by the cello and female voices (ornamentation) which provides textural contrast.

Section D:

- The original bright feel of section B returns, with increased textural density, at the climax for this excerpt and the dynamics also increase in volume
- The cello counter-melody now has a more prominent role, moving between vocal fills to accompany the melodic idea. This is then doubled by the cello in its high register, with the piano again providing a complex semiquaver accompaniment, moving higher in pitch, which adds to the full and rich homophonic texture.

# 2018 HSC Music 1

## Mapping Grid

**Written Paper**  
**Core — Aural Skills**

Question	Marks	Content	Syllabus outcomes
1	6	Music for radio, film, TV, media (tone colour)	H4, H6, H8
2	8	Technology and its influence on music (duration)	H4, H6, H7, H8
3	8	Music of 20th and 21st century (contrast)	H4, H6
4	8	Popular music (texture)	H4, H6

**Practical Examination**  
**Core — Performance**

Question	Marks	Content	Syllabus outcomes
	20	Performance	H1, H2, H7

**Practical Examination**  
**Elective — Composition / Musicology / Performance**

Question	Marks	Content	Syllabus outcomes
	20	Composition	H2, H3, H5, H7
	20	Musicology	H2, H4, H5, H6, H7
	20	Performance	H1, H2, H7