

Question 2

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

Answers could include:

Exploration of pitch:

- Opens with violins and harp with an undulating accompanying pattern (often in 2nds/3rds), and long warm tones in brass (trumpet, trombone/French horn) when the voice enters singing the melody. The undulating accompaniment pattern is passed to French horn in the third phrase ('where are the billabongs?') when the violins now double the melody an octave above the voice, and they are playing in a higher register.
- After the opening accompaniment figure, the pitch material (melody) is mostly conveyed by female, soprano voice which sings mostly in mid-register and high-register towards the end of the excerpt. The pitch range is wide.
- Much of the excerpt is a Major key.
- At the vocal climax, the pitch contour changes as the melody part uses a long sustained high note by the soprano, the brass instruments articulate a marked ascending pattern which is strong and clear. There is also a low sustained timpani/cymbal roll accompanying the melody.
- The vocal section ends with the voice whispering 'from the rabbits' which has no pitch, followed by sustained upper strings/woodwind notes that are in a low register. Tension is held by the high pedal point in the violins.
- After the spoken part, there is an oboe melody/solo at the end, which is passed to cello. The answering cello melody is in mid-register.

Exploration of dynamics and expressive techniques:

- Excerpt starts softly, with violins and mallet percussion.
- As the voice enters, the dynamics and expressive intensity quickly build as more instruments are added (brass/woodwind) and the dynamics crescendo (get louder) as the voice continues.
- The vocal expression is mysterious, questioning, as indicated by the lyrics ('Where is the...') with the word 'Where' being longer and louder than other words. This contrasts with the vocal whisper of 'from the rabbits' towards the end.

- With each phrase sung by the soprano, the dynamic level increases as more instruments are added (eg French horns playing undulating quavers in the third phrase ‘where are the billabongs’) and by the fourth phrase, the section is very loud due to a slow build in dynamics.
- The expressive intensity is at a climax at the soprano’s top note, with the accompanying instruments all playing loudly and many sustained notes leading to a brass climax and crescendo before a sudden decrescendo and instruments being removed.
- This intensity is relieved with the decrescendo; this leads to a contrasting gentle melodic statement by the oboe at a soft dynamic, which is continued by the upper strings.
- The ending of the excerpt is a slow decay (decrescendo), with all parts slowly fading. The warm final string chord also softly and slowly fades with the natural phrase ending.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> • Describes in detail how technology has affected tone colour and texture • Demonstrates a highly developed aural understanding, using well-supported observations and appropriate examples 	8
<ul style="list-style-type: none"> • Describes how technology has affected tone colour and texture • Demonstrates a developed aural understanding, using appropriate observations and examples 	6–7
<ul style="list-style-type: none"> • Demonstrates an understanding of how technology has affected tone colour and texture • Demonstrates a competent aural understanding, using observations and examples 	4–5
<ul style="list-style-type: none"> • Demonstrates a basic understanding of how technology has affected tone colour and texture • Demonstrates a basic aural understanding 	2–3
<ul style="list-style-type: none"> • Demonstrates a limited aural understanding of how technology has affected tone colour and texture 	1

Answers could include:

Technology has manipulated all layers of sound (texture) and sounds (tone colour) in the excerpt.

- Voice samples are heard singing a certain pitch and a riff that repeats in the background ‘hi ya’ and ‘ooh’. Their sound has been manipulated through technology, as there is a reverb or echo on the sound.
- Later in the excerpt the same female vocal tone colour is heard singing a rhythmic repeated phrase. There are words; however, they cannot be understood due to the technological effects that have been placed on to them.
- The rhythmic layers become more complex as the excerpt continues with more layers of drum sounding instruments such as bass drum and more snare type sounds added. Clearly, this sound is synthetic as it is very regimented and does not have a clear acoustic drum sound.
- The bass layer repeats in a syncopated way that is computer manipulated.
- A fast, arpeggiated, middle layer of sound is produced by a keyboard-like instrument.

- There is a 'grungy' bass tone colour that has been influenced by technology due to the tone colour not being a regular acoustic sound. This bass tone colour and layer becomes harsher when it accompanies the French horn sound.
- There are numerous technological sound effects that are also employed to change the tone colour such as sweeping air sounds, marching drum sounds, synthesised keyboard sounds that arpeggiate and have longer dense sounds.
- The texture is affected by the manipulation of technology by having at times numerous layers of synthesised sounds. As an example, the latter half of the composition has added a synthesised bass layer.
- Tone colour is manipulated through the use of synthesised instrumental sounds. Acoustic French horn and vocal (male and female) sounds have been used as the basis of the synthetic sounds.
- Rhythmic loops and ostinati are implemented by a computer or drum machine. There are several rhythmic layers such as a resonant kick drum sound, a fast, machine snare drum sound and rhythmic high hat sounds.

Question 4

Criteria	Marks
<ul style="list-style-type: none"> Analyses in detail how both unity and contrast are used Demonstrates a highly developed aural understanding, using well supported observations and appropriate examples 	8
<ul style="list-style-type: none"> Analyses in some detail how both unity and contrast are used Demonstrates a developed aural understanding, using appropriate observations and examples 	6–7
<ul style="list-style-type: none"> Provides an outline of how unity and contrast are used 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 contrast are used Demonstrates a basic aural understanding 	2–3
<ul style="list-style-type: none"> Demonstrates a limited aural understanding 	1

Answers could include:

- The piece achieves a sense of unity throughout as a result of a repeated harmonic progression in the accompaniment layers over which melodic material is heard in different instruments.
- There is a consistent, rapid tempo and underlying semiquaver rhythms throughout each section.
- Accompanying and melodic phrases that move in predominantly stepwise, scalar movement create unity. The accompanying parts use syncopation as a unifying rhythmic feature.
- Unity is achieved through accompanying lower string parts often playing pizzicato, which contributes to the 'light' staccato feel throughout.
- Contrast is achieved through changes in instrumentation throughout, both in the accompanying layers and in the main melodic layer.
- Constant pulse throughout with a $\frac{4}{4}$ time signature.

Section I: 0'00"–0'26"

The piece commences with strings and harpsichord pizzicato accompaniment, over which is heard in the oboe melodic line, contrasting mostly legato phrases with staccato phrase endings.

Interlude I: 0'26"–0'42"

The first interlude section features similar harmonic language to the previous section, with a texture that is less dense, featuring strings and woodwinds with shaker accompaniment.

Section II: 0'42"–0'58"

The next section has denser texture, returning to the harmonic progression of the opening section, contrasted further with the oboe functioning as a countermelody juxtaposed against the string section which features repeated short notes and ascending phrases. Shaker accompaniment returns, reinforcing a sense of unity throughout.

Interlude II: 0'58"–1'07"

The second interlude features a repeated four-note melody, which is stated at higher pitches in each statement, with different instrument groups playing each time.

Section III: 1'07"–1'32"

The final section features a solo violin playing the melody, with very short note values, and scalar, ascending phrases. Pizzicato string accompaniment contrasts the bowed solo violin.

2019 HSC Music 1 Mapping Grid

**Written Paper
Core — Aural Skills**

Question	Marks	Content	Syllabus outcomes
1	6	Music of the 20th and 21st centuries (duration)	H4, H6
2	8	Australian music (pitch and dynamics and expressive techniques)	H4, H6
3	8	Technology and its influence on music (tone colour and texture)	H4, H6, H7, H8
4	8	Music for radio, film, TV and multimedia (unity and contrast)	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