

## 2020 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>Clearly describes the structure, with reference to its performing media</li><li>Demonstrates a developed aural understanding, using appropriate observations and examples</li></ul>	6
<ul style="list-style-type: none"><li>Describes the structure, with reference to its performing media</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 the structure in this excerpt, with some reference to its performing media</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:**

In this excerpt, the sections of the structure are defined by the addition of new performing media – as the piece progresses, each section features additional instruments with an increasingly dense texture.

The introduction features untuned percussion – perhaps congas – creating a rhythmic ostinato that is then repeated throughout. Following the four bars of the first percussion layer, a further four-bar ostinato of bass drum and snare is added. A four-bar piano ostinato is added to the percussion layers. This is heard twice before the voice enters.

In the verse section beginning with the voice, the percussion and piano layers remain, though the piano part is simplified slightly. The same four-bar piano ostinato continues in the piano part, along with the percussion layers.

After the verse, a new section (pre-chorus) starts with the piano ostinato continuing and a syncopated repeating note is heard at a higher pitch in the piano part. The percussion has a semiquaver (or 16th) pattern now, played by a shaker.

The next section (chorus) starting with ‘Ooh, lay it on’ in the voice is repeated more times than the previous sections, with four repeats of the four-bar progression. Bass guitar enters here too, with a rhythm similar to the piano ostinato rhythm. An additional tambourine layer is brought in to play a semiquaver pattern and a synthesised ‘clap’ sound is heard on the 2nd beat of the first bar within each four-bar phrase.

**Answers could include:**

- Typical popular song structure with introduction, verse, pre-chorus and chorus sections
- When the drums and snare enter, they play the same rhythm as the congas
- Snare features rolls at the end of each two-bar phrase
- In the verse, the same piano and percussion layers are heard as in the introduction, but with less rapid chord changes
- Texture seems less dense in the verse, as the piano layer is playing the harmonic progression in a lower pitch range
- The verse and introduction section use the same harmonic progression
- In the verse, the ascending chord progression is contrasted with the descending vocal phrases
- In each section, two vocal phrases are heard, each with the same melodic contour
- The syncopated repeating note from the piano is heard in the first four bars of the chorus, but then stops and is replaced by the ascending harmonic progression played by the right hand
- Sections are balanced, in four bar phrases
- Bass guitar line is a repeated ostinato consisting of a syncopated descending melodic riff.

**Question 2**

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

**Answers could include:**

- The excerpt features rapid and sudden changes in dynamics and expressive techniques.
- The combination of the different instrumental sections with the melodic material shared among the instrumental parts is idiomatic of the compositional style.
- Imitative motives are explored with different combinations in different registers using different articulations.
- Melodic ideas are repeated in different sections and with contrasting articulation and/or dynamics.

- Accompaniment figures are transferred between instruments which also changes the tone colour.

#### *Section A*

- A variety of percussion is used, melodically and in an accompanying role with varied dynamics, ie xylophone rhythm which is then transferred to the tambourine
- Main melody played by warm lower brass is echoed and contrasted by marimba at a forte dynamic with pizzicato violins, creating a brighter melody
- Dynamics decrease with the xylophone entry; dynamics also decrease in this section due to fewer instruments played in a higher register
- Upper strings and woodwind crescendo with ascending flourishes
- Dynamics vary with decrescendos as upper strings descend
- Ascending orchestral flourishes and pizzicato strings are played at a piano dynamic
- Crescendo cymbal rolls with soft mallets accentuate these flourishes
- Use of tremolo in strings
- Use of sforzando at cymbal entry.

#### *Section B*

- Overall dynamic decreases to mezzo piano as violins play 2nd theme. This new theme played by violins is played legato and arco
- Short interlude leading to the repeat of the main melody played by the brass led by a sustained timpani roll
- The main melody is repeated by the trumpets and strings at a forte dynamic. The tone colour of the final brass and string melody is rich and somewhat strident
- Allargando marks the end of the excerpt leading to the climax created by the orchestra playing long notes, resulting in a broad and majestic sound
- Contrasting brass and high strong tone colours add to the richness of sound
- Ascending semiquavers run in lower strings provide tone colour contrast.

### Question 3

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

**Answers could include:**

- ‘Heartbeat’ type bass in pedal at the start of the excerpt
- Slow increase in tempo through repetition building anticipation
- Repetition of rhythmic patterns combined with unpredictable fragmented ideas
- Dynamics building to a climax then dropping back rapidly
- Use of expressive techniques creating varied tone colours – violin harmonics, double stopping
- Building of textural layers – rhythmic ostinato from guitar maintained with layers added by violin and didgeridoo
- Use of syncopation between layers
- Shrill tone colour from violin’s highest register building slowly and repetitively, combined with percussive didgeridoo and guitar
- Rapid and unpredictable changes in register (violin)
- Improvised nature of violin part especially pitch range
- Use of diminution (violin)
- Acoustic guitar techniques, strumming and tapping the body in combination with repeated rhythmic bass in guitar
- Chromatic ascending bassline
- Use of rhythmic accents (didgeridoo)
- Ascending stepwise pitch in guitar ostinato
- Very percussive didgeridoo – creates cross rhythms, drone, accents, overtones, spoken tones
- Rapid alternation of tone colours created
- Lack of harmonic resolution in the excerpt
- Relentless pulse.

**Question 4**

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses in detail duration of ONE other concept implying and/or referring to how musical interest is achieved in this excerpt</li> <li>Demonstrates a highly developed aural understanding using well-supported observations and examples</li> </ul>	8
<ul style="list-style-type: none"> <li>Analyses in some detail duration and ONE other concept implying and/or referring to how musical interest is achieved in this excerpt</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 duration and/or one other concept is used 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>Demonstrates a basic understanding of duration and/or one other concept</li> <li>Demonstrates a basic aural understanding</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Demonstrates limited aural understanding</li> </ul>	1

**Answers could include:****Duration**

- Use of syncopated rhythms in various forms
  - Brass hits indicate new section
  - Percussion uses complex patterns based on a laid-back rhythmic feel
  - Keyboard chords rhythmically dispersed
  - Combinations of straight rhythmic subdivisions and unusual use of triplets with a slightly swing/shuffle feel.
- Use of riffs and repeated patterns
  - Funk bass pattern establishes rhythmic layer, combined with pedal notes
  - Brass riff used as transition to vocal call and response section
  - Percussion patterns based on semiquaver subdivisions of the beat.
- Tempo changes
  - Achieved through use of repeated chorus chants with gradual increase in tempo
  - Combination of increase in tempo and style change in final section
  - Morphing of tempo in final section using phase/shifting effect.

**Pitch**

- Extended melismatic vocal lines
- Repeated notes in bass, combined with layered ostinatos in other bass instruments and keyboards
- Unusual chromatic keyboard chord progressions, often using very close harmonies on keyboard
- Melodic riffs in various instrumental layers often combined with heavy rhythmic patterns
- Combination of chromatic keyboard passages with non-Western vocal melodies
- Repeated melodic patterns in call and response using limited range combined with more complex bass riffs and chromatic keyboard passages

- Vocal ornamentation, vibrato at phrase ends create stylistic interest
- Vocal onset is quite rhythmic at times, especially in call and response sections combined with sustained vocal passages.

### **Structure**

- Call and response between solo and chorus using repeated material in rapid succession
- Rapid introduction of new sections – vocal improvisation, call and response, chorus chanting, instrumental coda
- Seamless changes between sections where the music appears to morph or phase.

### **Texture**

- Complex layering of material with vocal layers (solo and chorus/chant) and instrumental layers (drums/percussion, bass, electronic/synthesised sounds) using unusual combinations of tone colours
- Thick use of textural layers, close harmonies on keyboards, heavy bass lines, complex drum patterns, male vocal tone colour all make a contribution to the complexity of the sound.

### **Tone colour**

- Distinctive male vocal in both solo and chorus
- Electronic effects and filters create a variety of instrumental and vocal tone colours
- Voice used as an instrumental tone colour combined with electronic effects, especially in final section where material is repeated with increasing sense of urgency
- Layered use of vocal chants and cries increases the dramatic impact, especially in final section
- Layered electronic vocal effects used to increase tone colour and dramatic intensity.

### **Dynamics and Expressive Techniques**

- Lead vocal techniques include melisma and vibrato
- Horns explore drop offs at ends of phrases
- Rhythmic ideas heavily accented for stylistic purpose
- Dynamics oscillate between call and response figures.

# 2020 HSC Music 1 Mapping Grid

## Written Paper Core — Aural Skills

Question	Marks	Content	Syllabus outcomes
1	6	Popular music; structure; performing media	H4, H6, H7
2	8	Music for large ensembles; tone colour; dynamics and expressive techniques	H4, H6
3	8	Australian music; tension	H4, H6
4	8	Technology and its influence on music; musical interest	H4, H6, H7, H8

## Practical Examination Core — Performance

Question	Marks	Content	Syllabus outcomes
	20	Performance	H1, H7, H9

## Practical Examination Elective — Composition / Musicology / Performance

Question	Marks	Content	Syllabus outcomes
	20	Composition	H2, H3, H5, H7, H8
	20	Musicology	H2, H4, H5, H6, H8
	20	Performance	H1, H7, H9