

## 2021 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>• Describes in some detail how duration and pitch are used in the excerpt</li><li>• Demonstrates a developed aural understanding, using appropriate observations and examples</li></ul>	6
<ul style="list-style-type: none"><li>• Describes how duration and pitch 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>• Identifies some features of duration and/or pitch in the 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:**

There is a four-note descending semiquaver motif played throughout most of the excerpt on the piano. The excerpt is in a minor key, and is played at a moderate tempo in a 4/4 time signature. Within the repeated piano motif, there is a chromatic melody which ascends for three notes before descending on the fourth note. The piece opens with a female voice singing an ascending stepwise vocal melody to the lyric 'Stay alive'. A second female voice joins the first voice singing in harmony. A male vocal enters singing in a 'rap like' style. A second male voice joins the first in a dialogue. An electric bass plays a repeated quaver pattern on beats 1 and 3, which then expands into an ostinato with a syncopated rhythm. An additional synthesised instrument plays an ascending stepwise melody over the bass ostinato.

#### **Answers could include:**

- The piano chromatic melody is heard on the 2nd semiquaver of each beat.
- The female vocal melody concludes with a sustained long note on the last syllable.
- A shimmering string sound in upper register plays sustained long notes during the lyric 'alive', imitating the chromatic melody from the piano motif.
- A booming unpitched sound effect is heard on the 3rd beat of the bar, prior to the 'Stay alive'.
- The descending piano motif continues through much of the excerpt as an accompaniment to the male voice.
- The piano motif outlines the chord progression which carries throughout the excerpt.

- A rhythmic ostinato on a closed hi-hat cymbal playing semiquavers with additional shorter note values commences at the same time as the male voice, repeating throughout the excerpt, supporting the rap style.
- An electronic effect has been applied to the rhythmic ostinato affecting the ‘pitch’ of the hi-hat cymbal, in a wave-like sweep.
- The male voice sings in a middle vocal register, later changing to an unpitched delivery, using syncopation.
- The male vocal lines consist of semiquaver and quaver rhythms, giving a sense of syncopation.
- The expanded bass line uses additional higher pitched notes on beats 2 and 4. The higher notes imitate the chromatic melody heard in the piano motif.
- The piano motif returns, playing in addition to the bass ostinato and the two male voices continue their unpitched, rap-like delivery.
- The final unpitched vocal phrase is unaccompanied, as the piano motif and bass ostinato stop prior to the final bar of the excerpt.

## Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>• Describes in detail the roles of each layer of sound in the excerpt, with specific reference to performing media</li> <li>• Demonstrates a highly developed aural understanding, using well-supported observations and examples</li> </ul>	8
<ul style="list-style-type: none"> <li>• Describes in some detail the roles of each layer of sound in the excerpt, with reference to performing media</li> <li>• Demonstrates a developed aural understanding, using appropriate observations and examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>• Describes the roles of the layers of sound in the excerpt, with some reference to performing media</li> <li>• Demonstrates an aural understanding, using observations and examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Demonstrates an understanding of the layers of sound in the 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:**

- The roles of the layers of sound change throughout the excerpt, with some layers of sound taking a different role within each section.

### *Section A (Introduction)*

- The introduction begins with the drums acting as a soloistic instrument. It provides interest through exploration of tone colour and energetic technical fills.
- Windchimes create interest through tone colour and anticipation.
- Drum fills provide an accompaniment role, supporting the vocals.
- Sustained backing vocals/synth chords/cymbals under the lead vocals provide accompaniment.
- The drums highlight the chordal changes with bass (kick) drum and crash cymbal accents

- Male lead vocal uses a large vocal range including use of falsetto and melismatic improvisation.
- Drum fill solo at end of this section leads the establishment of the tempo for the next section.

*Section B (Verse)*

- The drum kit takes on an accompanying role in this section.
- Bass guitar plays a percussive bass riff, locking in with the drum pattern, which creates a strong rhythmic drive.
- Syncopated bass riff provides a harmonic role and secondary melodic interest to lead male vocal.
- Call and response between lead and backing vocals.
- Synth plays a short swell of sound after each backing vocal phrase, which provides interest.

*Section C (Pre-chorus)*

- Bass guitar and drums continue working together in a rhythmic role throughout this section.
- Call and response now is led by the backing vocals starting with 'oh'.
- Lead voice responds to backing vocals 'oh' with a higher pitched melody supported by a lower vocal harmony, which is repeated. This section concludes with a lower pitched 'rap/recitative like' vocal phrase.
- Brass stab plays a short 'fall' which provides interest.
- Section finishes with four syncopated 'hits' in rhythmic unison on the lyrics 'I just want to'.
- Bass drum and 'turntable scratch' at end of section signify a transition into the next section.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Compares in detail how tone colour is explored in the two versions</li> <li>Demonstrates a highly developed aural understanding, using well-supported observations and examples</li> </ul>	8
<ul style="list-style-type: none"> <li>Compares in some detail how tone colour is explored in the two versions</li> <li>Demonstrates a developed aural understanding, using appropriate observations and examples</li> </ul>	6–7
<ul style="list-style-type: none"> <li>Compares AND/OR outlines how tone colour is explored in the two versions</li> <li>Demonstrates an aural understanding, using observations and examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>Outlines in basic terms how tone colour is explored in one or both versions</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:**

- Tone colour is explored through different combinations of instruments and instrumental ensembles, both within each version and between the two versions.
- Tone colour is also explored in the ways in which instruments are played, both within each version and between the two versions.
- The similarities and differences in tone colour in the two versions are shown through the following musical observations:

Version 1 (The Punch Brothers)	Version 2 (Super Swing Machine)
<ul style="list-style-type: none"> <li>Uses an acoustic folk-style ensemble</li> <li>Warm tone colour of acoustic guitar playing a driving arpeggiated accompaniment</li> <li>A combination of finger-style plucking and plectrum by banjo, acoustic guitar and mandolin creates a light, warm tone colour</li> <li>Double bass has a rich tone colour, playing pizzicato on the 1st and 3rd beats of each bar</li> <li>Double bass plays in a predominantly pizzicato manner throughout</li> <li>A lighter tone colour is created by the mandolin through the use of a tremolo playing technique using plectrum</li> <li>The entries of the arco violin, the plucked banjo, and the mandolin tremolo glissando contrast in tone colour</li> <li>Glissando harmonics ('bird sounds') on violin add another contrasting tone colour</li> </ul>	<ul style="list-style-type: none"> <li>Uses a traditional jazz big band ensemble</li> <li>Piano playing an accompaniment in an arpeggiated style with a 'bouncy' swung rhythm</li> <li>Solo trombone has a rich tone colour, and features use of vibrato when playing in a mid-register</li> <li>The saxophones have a reedy, warm tone colour when playing as a section</li> <li>Solo trombone and alto saxophone tone colours contrast with the bright and strong tone colour of saxophone/brass sections (the 'horn' section)</li> <li>Contrasts within the excerpt between the warm muted tone colours of the trombone and the alto saxophone, and the varied tone colours of the brass and horn sections. The melody is passed around between instrumental sections and solo instruments, further varying the tone colour</li> <li>Trumpet section uses trills and glissandi</li> </ul>

<ul style="list-style-type: none"> <li>• The mandolin tone colour contrasts with the warmer tone colours of the guitar and double bass</li> <li>• Banjo is heard playing some melodic fills, with a tinny and thin tone colour</li> <li>• Violin uses legato phrasing and a bright and full tone colour playing longer sustained notes</li> <li>• The violin's resonant tone colour, when playing in an arco style, contrasts with pizzicato playing.</li> </ul>	<ul style="list-style-type: none"> <li>• to produce a 'laid-back' tone colour</li> <li>• As the trumpet section moves into the upper register, the tone colour becomes brassier and more strident</li> <li>• There is a clear contrast between the soprano saxophone (a warm tone colour with vibrato) and the reedy tone colour of the baritone saxophone with its accented articulation</li> <li>• Drum kit and percussion tone colours are heard, with tom-toms playing in rhythmic unison with the arpeggiated piano during the introduction. This contrasts with the later bright hi-hat tone colour</li> <li>• Use of expressive techniques, including pizzicato playing in the double bass and glissandi in the trombones, provides contrasting tone colours.</li> </ul>
--	---

#### Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains in detail how unity and contrast are achieved</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 unity and contrast are achieved</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 unity and contrast are achieved</li> <li>• Demonstrates an aural understanding, using observations and examples</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Describes in basic terms how unity and/or contrast 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:**

*Both Unity and Contrast:*

- The excerpt is divided into three broad sections which feature similar melodic and rhythmic material. The first and third sections feature the tenor and choir performing the melodic lines, while the second section features instruments playing the melodic lines, achieving both unity and contrast within the excerpt.
- Woodwind instruments doubling the vocal melodies throughout create unity, though the juxtaposed tone colours achieve contrast as well.
- The interplay between the woodwind and the brass instruments during the instrumental section creates contrast in terms of tone colour, but also reinforces the unity across the excerpt, as this is an instrumental version of the tenor voice and children's choir interplay in the first and third sections.

*Unity:*

- Unity is created through exact repetition of the musical material featured in the final subsection of the first and third sections (albeit with a shorter 'Gloria' coda at the end of the excerpt).
- A 5/8 time signature is established by the bongos and continues throughout the excerpt, creating rhythmic unity.
- The melodic passages sung by the tenor vocalist are commonly repeated directly by the children's choir, creating unity.
- Rhythmic and pitch unison on 'Gloria' in the middle and the end of the excerpt creates unity.

*Contrast:*

- The excerpt features three sections of differing length, creating structural contrast.
- Changes of texture and dynamic variation contribute to contrast within the excerpt.
- There is contrast between the tone colours of the adult male tenor voice and the children's choir.
- At times, the melodic passages sung by the tenor differ from those sung by the children's choir. For example, when the tenor sings an ascending pitch direction, the children's choir responds with a contrasting descending melody.
- The woodwind melodies during the instrumental section achieve contrast as they are ornamented with melodic decorations at the start of each bar, compared to the unornamented vocal melodies.
- Use of contrasting tone colours in the instrumental section, as different instruments share the melodic role, eg trumpet, flute/piccolo. Tone colour contrast also created through use of both muted and unmuted trumpet in the instrumental section.
- Contrast is achieved through the variation in dynamics and the use of strong rhythmic accents, especially in the percussion parts (bongos, snare drum and cymbal) throughout.

# 2021 HSC Music 1 Mapping Grid

## Written Paper Core — Aural Skills

Question	Marks	Content	Syllabus outcomes
1	6	Theatre music; duration; pitch	H4, H6, H7, H8
2	8	Popular music; roles of the layers of sound (texture)	H4, H6, H7, H8
3	8	Music for small ensemble; Jazz music; comparison; tone colour	H4, H6, H7, H8
4	8	Music of the 20 <sup>th</sup> and 21 <sup>st</sup> centuries; unity and contrast	H4, H6

## 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