

## 2013 HSC Music 1 Aural Skills Marking Guidelines

### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>• Describes pitch with reference to the use of musical material</li> <li>• Demonstrates aural understanding, including descriptions of the musical concept used</li> <li>• Answer may contain some inaccurate observations</li> </ul>	6
<ul style="list-style-type: none"> <li>• Describes pitch with some reference to the use of musical material</li> <li>• Demonstrates aural understanding, but may make generalisations</li> </ul>	4–5
<ul style="list-style-type: none"> <li>• Demonstrates basic aural understanding in identifying or commenting on pitch</li> </ul>	2–3
<ul style="list-style-type: none"> <li>• Demonstrates limited aural understanding in identifying or commenting on the excerpt</li> </ul>	1

### *Sample answer:*

- The main melody is in the female vocal part which sings in a low-mid range in the first verse and higher in the next verse.
- The melodic pattern is repeated.
- The harmony is based on 12 bar blues, which is repeated and has *V–I* cadence used.
- The vocal range is wide.
- Melody is based on a blues scale.
- The bass line (double bass) walks around the 12 bar blues harmony chords.
- The melodic material is taken over by electric guitar (in mid range) solo, which is different melodically to the vocal melody. The pitch material by the guitar solo moves around the harmonic structure with passing notes. The guitar bases this on the blues scale.

***Answers could include:***

- Follows a typical 12 bar blues pattern, which is repeated 3 times throughout the excerpt
- Female alto voice provides melody
- Repetitive melodic pattern, narrow range
- Melodic notes from blues scale
- Vocal techniques appropriate to style eg slides
- Electric guitar plays accented chords anticipating beat 3
- Double bass doubles guitar rhythm starting with root note
- 2<sup>nd</sup> pattern voice moves octave higher
- Breathy tone and tight vibrato
- Melody more rhythmically complex
- Hammond organ enters with chromatic chordal movement
- Double bass moves to walking pattern
- 3<sup>rd</sup> pattern electric guitar solo starts with *V-I* interval
- Uses slides, pull-offs, syncopation

**Question 2 (a)**

Criteria	Marks
<ul style="list-style-type: none"><li>Clearly outlines the structure of this work</li><li>Demonstrates aural understanding</li></ul>	3
<ul style="list-style-type: none"><li>Attempts to outline the structure of this work</li><li>Demonstrates some aural understanding</li></ul>	2
<ul style="list-style-type: none"><li>Demonstrates limited understanding of the structure</li></ul>	1

***Sample Answer:***

Begins with solo trumpet and then band joins under trumpet playing brass stabs.

Marching Band sound playing very straight rhythms is next.

Then jazz sound with a swing feel.

Returns to Marching band into a *Waltzing Matilda* ending.

**Question 2 (b)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Clearly demonstrates how texture is developed in this work and selects appropriate examples to support response</li><li>Answer may contain some inaccurate observations</li></ul>	5
<ul style="list-style-type: none"><li>Demonstrates how texture is developed in this work and selects appropriate examples to support response</li><li>Answer may contain inaccurate observations</li></ul>	4
<ul style="list-style-type: none"><li>Identifies some ways that texture is developed in this work</li><li>Answer may contain generalisations</li></ul>	3
<ul style="list-style-type: none"><li>Demonstrates basic understanding of texture with little understanding of development</li></ul>	2
<ul style="list-style-type: none"><li>Demonstrates limited aural understanding in identifying or commenting on the work</li></ul>	1

***Sample Answer:***

The piece starts with a monophonic section with a solo trumpet playing in a very high register. It is very thin. It becomes thicker when a pedal point is added and even thicker when dense brass stabs are heard.

The next section is much thicker with a whole marching band playing. It is homophonic with melody and harmony by the band. The next section is the busiest. It is swung and there are lots of layers.

The homophonic marching band finishes the piece. Overall it is dense.

***Answer could include:***

- Introduction – A  
Monophonic – single layer, extreme high register with loud dynamic.
- Introduction – A1  
Homophonic – trumpet (melodic layer; still extremely high and loud).  
Accompaniment layer – extremely low (bass trombone) pedal point  
Oblique movement. Wide range of two layers increases density.
- B section (Concert band)  
Begins with trumpet changing roles to sustained (upper) note.  
Band contains the rhythmic/accompaniment layer, with the melody in the trumpets (harmonised). Overall, density is increased by complexity of harmony, rhythmic interest and accented downbeats.
- C section (“Stage band”)  
Homophonic texture. Density increased by changing style, increased complexity in bass line, double melodic line (sax and trumpet).
- B (1)  
Return of section. Texture density decreased due to “straight” rhythms used, with more block rhythms used than in previous section. Waltzing Matilda melodic fragment.
- Coda  
Dense homophonic texture due to loud dynamic, doubling of layers, wide range.  
Use of (extreme) rit.

**Question 3**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explores in detail the features of the styles in the excerpt and selects appropriate examples to support response</li> <li>• Demonstrates a high level of aural understanding using well-supported observations, including detailed descriptions of musical concepts</li> <li>• Answer may contain some inaccurate observations</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Explores in some detail the features of the styles in the excerpt and selects mostly appropriate examples to support response</li> <li>• Demonstrates aural understanding and observations including descriptions of musical concepts</li> <li>• Answer may contain some inaccurate observations</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides some description of the features of the styles in the excerpt</li> <li>• Demonstrates some aural understanding, makes generalisations and may provide supporting examples</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates limited aural understanding of the features of style in the excerpt</li> </ul>	1–2

***Answers could include:***

- Begins with ‘pop’ style using sustained strings and piano riff
- Light male tenor voice enters for verse with hand-clap sounds on 2 & 4
- 4 bar repeated pattern throughout
- After 8 bars of verse, style changes to ‘screamo’, while keeping same tempo and chord pattern
- Double kick drum plays rapid semiquaver patterns
- 2<sup>nd</sup> male voice enters and both alternate singing/yelling in ‘screamo’ throat style
- Sustained strings continue
- Bass guitar doubles drum rhythms at times and plays repeated quavers at others
- Strings change to accented crotchet beats
- Chorus the male voice returns to high tenor range singing ‘cause baby you’re a firework’
- Drums move to heavy rock style playing punctuated by heavy double-kick work
- China cymbal hit on every crotchet beat gives metallic edge
- Distorted guitar thickens sound
- Strings return after 8 bars with melodic riff (quavers then crotchets)
- 2<sup>nd</sup> verse drums change from rock-style back to screamo heavy kick sound.
- Strings continue ‘pop’ style riff
- 2 male voices alternate using screamo sounds and overlapping each other
- Verse builds to frenzied semiquavers on double kick as both vocalists crescendo

**Question 4**

Criteria	Marks
<ul style="list-style-type: none"><li>• Explains in detail how contrast is achieved, and selects appropriate examples to support response</li><li>• Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical concepts</li><li>• Answer may contain some inaccurate observations</li></ul>	7–8
<ul style="list-style-type: none"><li>• Explains how contrast is achieved and selects mostly appropriate examples to support response</li><li>• Demonstrates aural understanding with observations, including descriptions of musical concepts</li><li>• Answer may contain inaccurate observations</li></ul>	5–6
<ul style="list-style-type: none"><li>• Explains some points about how contrast is achieved</li><li>• Demonstrates some aural understanding with some observations, makes generalisations and may provide supporting examples</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited aural understanding of how the concepts are used to create contrast</li></ul>	1–2

***Answers could include:*****Pitch**

- Melodic material is passed to different instruments (and different ranges) throughout the excerpt. For example: opening melody is by piccolo in a (very) high register when compared to the violin melodic fragment that follows that is in lower register. Thus, contrast created.
- Melodic material is doubled in octaves at the end of excerpt (by trumpet and violins), which contrasts the solo piccolo in the opening phrase. This creates contrast in the treatment of pitch material.
- The opening melody is repeated at the end of the excerpt by the violins and trumpets, but with fuller accompaniment and at a louder dynamic creating contrast even though the melodic material is repeated, but differently.
- Opens in a major tonality, before open 5<sup>th</sup>s (emphasised by French horns) then diminished chords are employed to create contrasting tonality.

**Duration**

- The phrase structure of the opening melodic material is in 4 bar phrases. After this, there is a small bridge which features smaller phrase fragments.
- The tempo and time signature remain in simple quadruple throughout, however Grieg uses displaced accents (in descending orchestral line; middle to end of excerpt) to create contrast.

### Texture

- Contrast is created by texture. The opening homophonic texture (melody – piccolo; accomp – woodwinds and harp at phrase ending) is quite light due to a restricted range and few dynamic changes. However, the texture is increased with addition of more brass, string and percussion in the middle – final section with a wide range and loud dynamics being employed.

### Tone Colour

- Contrast is created through tone colour manipulation throughout. The combinations of instruments in each section, changes. The widest exploration of the tone colour is comparing the opening to the ending of the excerpt with piccolo with woodwinds and harp accompaniment at phrase endings, compared to the ending with the full orchestra playing with brass, strings, woodwind and percussion.

### Structure

- Different instrumentation in sections creates contrast.
- Different phrase lengths create contrast.

### Dynamics and Expressive Techniques

- Contrasting dynamics throughout
- Use of articulation to enhance variety. Legato versus accents. Dolce compared to agitato towards end.



# Music 1

## 2013 HSC Examination Mapping Grid

### Written Paper Core — Aural Skills

Question	Marks	Content	Syllabus outcomes
1	6	Pitch	H4, H6
2 (a)	3	Structure, Texture	H4, H6
2 (b)	5	Structure, Texture	H4, H6
3	8	Style	H4, H6
4	8	Contrast	H4, H6

### Practical Examination Core — Performance

Question	Marks	Content	Syllabus outcomes
	20	Performance	H1, H7

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

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