

## 2014 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

### Question 1

Criteria	Marks
<ul style="list-style-type: none"> <li>Clearly describes how sound sources are used in the excerpt</li> <li>Demonstrates a thorough aural understanding</li> <li>Answer may contain some inaccurate observations</li> </ul>	6
<ul style="list-style-type: none"> <li>Describes how sound sources are used in the excerpt</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 the use of sound sources in the excerpt</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Demonstrates limited aural understanding in identifying or commenting on the use of sound sources in the excerpt</li> </ul>	1

#### *Sample answer:*

A male voice provides the main melody in this excerpt, with female voices providing backing in the second section. Riffs are used by different sound sources. Synthesised sounds feature throughout the excerpt, with a ‘pad’ sound providing sustained chords in the first section. A synthesised bass sound is heard on the first beat of each bar, which provides a strong, steady beat in the second section. Non-pitched percussive sounds are used throughout the excerpt. All the instrumental sound sources work together to provide an accompaniment to the vocal line.

#### *Answers could include:*

- Some use of dynamic swell in the opening sustained synthesiser section
- Staggered entries of percussive sounds, layered in an increasingly dense texture
- Riff-based accompaniment throughout, varying in the two sections
- Non-pitched sounds provide syncopation in the first section
- ‘Woodblock’ sound providing the beat in the first section
- Metallic, non-pitched percussive sound
- ‘Hand clap’ sound in each bar throughout the first section

**Question 2**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Describes in detail the musical features in the excerpt</li> <li>• Demonstrates a high level of aural understanding, using well-supported observations and appropriate examples</li> <li>• Answer may contain some inaccurate observations</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Describes in some detail the musical features in the excerpt</li> <li>• Demonstrates aural understanding, using observations including descriptions of musical concepts and mostly appropriate examples</li> <li>• Answer may contain some inaccurate observations</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides some description of the musical features 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 musical features in the excerpt</li> </ul>	1–2

***Answers could include:***

- Cymbal provides 1 bar ostinato throughout
- Excerpt comprises a number of rhythmic and melodic ostinati
- Bass guitar 2 bar ostinato is introduced, featuring simple melodic material
- Vocal phrases more rhythmic than melodic, usually 2 bars long
- Simple quadruple meter
- Use of anacrusis
- Use of predominantly short note values, including triplet patterns
- Some syncopation
- Call and response between percussion and voice
- Simple melodic material, featuring mainly step-wise movement – bass guitar and reed instrument
- Reed instrument provides melodic interest, in balanced phrases
- Reed instrument melody featuring some ‘pitch bends’
- Increasing number of layers of sound creates an increasingly dense texture
- Percussive layers provide some sense of pitch through the use of different registers

**Question 3**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains in detail how tension is created 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 in some detail how tension is created 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>• Provides some points about how tension is created</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 tension</li> </ul>	1–2

**Answers could include:**

- Use of dissonance
- Bass drum ‘heart-beats’
- Ascending sustained synth part
- Accented single bass drum and lower string notes punctuate the mallet/synth ostinati
- Layered string tremolos on high sustained notes which become more dissonant
- Texture becomes increasingly dense as the excerpt progresses
- Expanding pitch range as the excerpt progresses
- Constant semiquaver pattern in the mallet/synth ostinati
- Irregular syncopated accents
- Extreme pitch contrasts
- Polyphonic texture – layers of sound ‘compete’ with each other
- Bass drum roll towards the end of the excerpt
- Crescendo towards the end of the excerpt
- Resolution in the final chord

**Question 4**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Explains in detail how structure contributes to unity and contrast in the excerpt</li> <li>Demonstrates a high level of aural understanding, using well-supported observations and appropriate examples</li> <li>Answer may contain some inaccurate observations</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Explains in some detail how structure contributes to unity and contrast in the excerpt</li> <li>Demonstrates aural understanding, using observations including descriptions of musical concepts and mostly appropriate examples</li> <li>Answer may contain some inaccurate observations</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Provides some description of structure and/or unity and contrast 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 structure and/or unity and contrast in the excerpt</li> </ul>	1–2

***Answers could include:***

- Repeated 8-bar sections provide unity
- Rhythm section accompaniment featured throughout providing unity – bass guitar, drumkit and guitar
  - Repetitive walking bass provides unity
  - Consistent backbeat provides unity
- Call and response in the opening section between guitar and slide guitar
- Chord progression and key remain consistent throughout
- Excerpt features 4 sections (each featuring 2 x 8-bar sections)
- Contrast provided by change from rhythm section, to vocal melody, to guitar solo and the return to the vocal melody
- First vocal section features two short repeated vocal phrases, and a longer third phrase with repetition of lyrics
- Guitar solo section features an improvised melody, based on the chord pattern
  - Accompaniment remains consistent throughout
- Second vocal section is similar to the first, with guitar now providing some additional melodic interest and contrast

# Music 1

## 2014 HSC Examination Mapping Grid

### Written Paper Core — Aural Skills

Question	Marks	Content	Syllabus outcomes
1	6	Sound sources	H4, H6
2	8	Musical features	H4, H6
3	8	Tension	H4, H6
4	8	Structure, unity & 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