

2009 HSC Music 1 Aural Skills

Sample Answers — Written Examination

This document contains ‘sample answers’, or, in the case of some questions, ‘answer may include’. These are developed by the examination committee for two purposes. The committee does this:

- (a) as part of the development of the examination paper to ensure the questions will effectively assess students’ knowledge and skills, and
- (b) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The ‘sample answers’ or similar advice, are not intended to be exemplary or even complete responses. They have been reproduced in their original form as part of the examination committee’s ‘working document’. While the handwritten notes have been typed for legibility, no further editorial change or addition has occurred.

Question 1

Notes to examiners:

Question 1 should be marked holistically.

The following points *do not* constitute an answer. They are suggested comments only and therefore are guides to possible areas that would address the question for this excerpt. Therefore all responses that answer the question, regardless of their inclusion below, should be considered as valid.

- (a)
 - 1. Bell like sound that is tuned-medieval percussion
 - 2. Plucking string sound-lute
 - 3. Wind, harsh sounding instrument-shawm
 - 4. Stringed bass instrument– Bass viol
- (b) The layering is clear throughout the excerpt. Each addition adds to the complexity of the texture. A more complex texture results. The excerpt begins in a monophonic texture, proceeds to a homophonic texture, and finishes with polyphonic texture. A different rhythm is added as each new instrument enters.

There are 2 main motifs, 1. Ostinato that is rhythmic and melodic. 2. Main melody

- 1. Ostinato played on tuned bell like instrument for first playing of the rhythmic figure that is used as the Ostinato throughout. This also becomes a Melodic Ostinato.

 Ostinato rhythm.

2. Main Melody is a dotted rhythm played on the melodic wind instrument, the shawm.

For the purposes of this answer, we will divide the Ostinato into 2 sections, A and A1.



The piece is structured as follows:

- A Tuned bell like instrument begins the piece and creates monophonic texture
- A1 2 layers of instruments bells and lute play A1. The lute plucks 2 strings; one is a 5th below the bell part, creating parallel harmony (organum). Homophonic texture results.
- A 4 layers of instruments. The bells continue the Ostinato, the Lute continues parallel harmony, and the Shawm is added playing the main melody using a dotted rhythm. The Bass viol is accompanying playing a lower counter melody. This is an ascending pattern in contrast to the descending pattern on the Shawm. By the last playing of the Ostinato, there are at least 4 layers creating polyphony.
- A1 Bells, Lute, Shawm, Bass viol (as above)
- A This is the last playing of the Ostinato and main melody. The dynamics are louder than the other playings. Bells, Lute, Shawm playing main melody, Bass viol accompanying.

By the last playing of the Ostinato, there are at least 4 layers, creating polyphony.

An example of an answer in sentences:

The 1st layer of texture is monophonic with the bell sounding instruments. The bells are joined by a stringed instrument being plucked (Lute) using 5ths and therefore changing the texture from monophonic to homophonic and slightly increasing the texture.

The 3rd layer of texture is a harsh sounding wind instrument, which plays a melody using dotted rhythms and shorter note values than the Ostinato. This is played on top of the bell and string Ostinato. The texture is thickened further with the addition of a bass sounding string instrument (bass viol), which also adds a counter melody.

This again creates a thicker texture, creating polyphony.

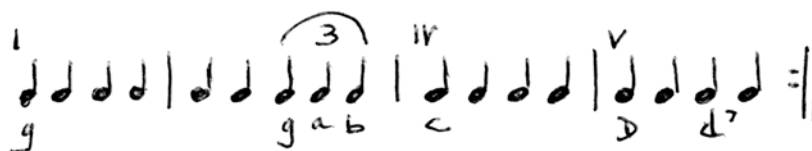
The 4th layer sounds as if a layer is added because the dynamics have been increased. All 4 instruments are playing over the A Ostinato only.

Question 2

Notes to examiners:

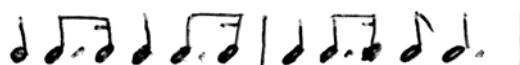
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Opening rhythm: (supplied as a guide to chord changes)

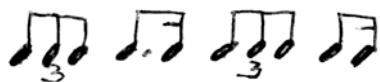


Piano plays opening vamp at a lively tempo beginning on chord I, moving by step to chord IV, then chord V and back to chord I (repeated)

Right hand piano vamp on chord I (in fifths) in following rhythm:



High 'G' after first bar, then enters with a catchy dotted rhythm/ triplets– fitting a lot of words into each bar, while the piano maintains a steady vamping chordal accompaniment using the following rhythms:



(supplied as a guide to the melodic line differences).

The voice plays with the pitch by changing the timbre to emphasise the words using expressive techniques (for example, an almost sotto voce effect in the opening 'do I attract you? Do I repulse you with my queasy smile?' then changing to a different tone for the next lines 'am I too dirty? Am I too flirty?...')

The singer also bends the pitch down on the words 'wholesome' and 'loathsome' and becomes slightly 'gravelly' in tone.

The melody in this verse moves up and down in an octave range and is a four bar melody repeated, with the climax being on the second part of each phrase 'am I too dirty? Am I too flirty? And 'why don't you like me? etc, which are both an octave above the starting melody.

The second melodic section is like a bridge between the verse and chorus:

It is in a minor tonality (to contrast with the verse and chorus) and the melody moves up by step 'I tried to be like Grace Kelly' and down by step 'but all her looks were too sad'. Up by step 'so I tried a little Freddie' with an 'mmmmmm' at the end and the last line jumps up in thirds on the words 'mad, mad, mad, mad' while the voice changes in tone colour also and piano tacets.

The piano accompaniment changes in this section also, with the chords becoming more persistent because of the steady crotchet beat and single notes being emphasised, instead of full chords.

The chorus is bright and lively and begins on the tonic 'G' moving up in thirds:
'I could be brown– I could be blue– I could be violet sky'

g b d ↑g ↑b

'I could be hurtful– I could be purple– I could be anything you like' (moving down in pitch).

This pattern is repeated again on the next half of the chorus (moving up and down in pitch).
The piano follows the pitch of the voice and is playing the pattern of the opening vamp.

The voice moves into falsetto for some of the very high register notes the first time the melody is sung, and then the second time maintains a strong vocal tenor register.

Contrast is also achieved by:

- The use of alternating patterns in pitch: for example, moving by step (as in the verse) and moving by leap in 3rds or 4ths (as in the chorus)
- Alternating patterns of ascending melodic contour and descending melodic contour
- The fact that the melody uses such a wide register and therefore allows the singer to explore various timbres and registers within the voice such as sotto voce, falsetto, head voice, gravelly tone colours, etc
- Changing vocal registers in the extremes of pitch, which allows the singer also to explore various dynamic shadings, which have an effect on the vocal tone colour. The use of falsetto contrasts with the tenor register in the voice
- Sudden change of register in piano part to create contrast, giving an element of surprise (e.g. low register in 'minor' verse, high register in chorus)
- The use of the piano as a vamping chordal support for the melodic line sung by the voice, but also which maintains/ provides the rhythmic momentum of the piece. At times the piano is used like a 'band', providing rich harmonic accompaniment when full chords are used (as in the minor interlude 'so I tried a little Freddie'). The use of 'tacets' by the piano also provide a contrast ('my, my, my, my'). The piano chords sometimes follow the voice in both the verse and the chorus. The piano at times uses full rich chords, contrasting with sparse right hand chords and single notes at other times
- The change in tonality between the verse (major key) and bridge (minor key) and back to chorus (major key)
- The change in dynamics: as the voice rises in pitch, the volume naturally crescendos and can drop right back to a sotto voce.

Question 3

Notes to examiners:

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<i>Version 1</i>	<i>Version 2</i>
<ul style="list-style-type: none"> • Sustained chords from organ sound in accompaniment over voice singing melody • Melodic line sounds ‘freer’ because of the sustained accompaniment • Slower tempo than Version 2 • Longer note values are used using legato • Freer tempo • Instrumentation allows for sustained note values eg organ • Use of triplet in the vocal melody • Use of syncopation in the vocal melody • The syllables dictate the rhythm • Tempo dictated by voice • Time signature is $\frac{4}{4}$ 	<ul style="list-style-type: none"> • Beginning has no vocal part, but has an introduction from tuned percussion and snare drum beat • A beat/tempo is set with the ostinato accompaniment • Faster tempo than Version 1 • Note values are shortened in the vocal part using staccato • Strict tempo created by military like drum part • Instrumentation allows for short note values e.g. pizzicato string bass • Use of triplet in the vocal melody • Use of syncopation in the vocal melody • Some improvisation in the rhythms of the vocal line e.g. last line of words • The syllables dictate the rhythm • Tempo dictated by accompaniment • Time signature is $\frac{4}{4}$

Question 4

Notes to examiners:

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I Wanna Be Like You– Kenny Ball and his Jazz Men

Expressive Techniques:

- The glissando of the Trombone provides interest as it ascends. It is rough sounding and jumps through harmonics which provides excitement
- The Scat singing provides a response to the main melody of the trumpet. It has a harsh, gravelly timbre which has an interest of its own. The fact that it is an improvisatory style also helps it be a part of the ensemble's energy. It also accents off beats
- Excessive vibrato from trumpet player provides part of the overall ensemble sound and therefore contributes to the overall interest of the excerpt
- Vocal screaming creates a tension which adds excitement to the musical excerpt
- Shakes on trumpet is an effect that due to its rapid alteration of notes, provides a tension that is similar to a trill
- Use of falsetto with voice as an effect that is used to build tension and therefore musical interest.
- Jungle type sounds from lower drums (Toms) at the beginning provides a driving intensity and introduction that gives an aural hint as to the musical content and music intent
- Call and response throughout the improvised solo section is polyphonic in nature. This section has a dominant instrument (trumpet) however; each instrument is providing a melody. The players seem to provide an energy that feeds to the other players
- Melismas are part of the vocal melody and pitch. These provide interest as they often lead into the next phrase
- Final collective improvisation creates melodic/harmonic tension, and energy and interest.

Other concepts could include:

Duration

- Heavy back beat of 2 and 4 from drums— mainly snare and ride cymbal create interest that enables the ensemble to ride on
- Quadruple metre is set in a fast tempo (approx 192) which provides interest due to its speed
- Bass on beats one and three, which gives the impression of it being in 2/2. This provides the impetus for other instruments to emphasise beats 2 and 4
- Use of call and response allows the performers to provide musical interest and react to each other in a rhythmic sense
- Use of semiquaver triplets on trumpet in dixie section provides a real interest as they are extremely fast
- The use of syncopation provides an accent on the off beat and therefore energises the phrase in which it belongs creating rhythmic interest.

Pitch

- Excerpt is tonal
- Repetitive chord progression
- Use of chord vi and ii, V, I
- Clarinet playing in high register and interweaving with trumpet
- Pitch of vocal melody quite limited
- Vocal melody

Tone Colour

- Trumpet
- Trombone
- Clarinet
- Drum Set
- Double Bass
- Banjo
- etc