

2010 HSC Music 1 Aural Skills Sample Answers

This document contains ‘sample answers’, or, in the case of some questions, ‘answers could 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 answers or responses. As they are part of the examination committee’s ‘working document’, they may contain typographical errors, omissions, or only some of the possible correct answers.

Question 1

Answers could include:

- contrasting tone colours and expressive techniques
- electronic manipulation creates interest in tone colour; duration (echo, delay); pitch (flange) and the use of panning.
- difference between instrumental and vocal sections
- call and response in chorus between instruments and vocals
- differing textural treatment in sections
- sustained sounds contrasted with shorter durations.

Question 2

Answers could include:

- minor tonality
- definite pulse, unchanging fast tempo in simple quadruple
- pitch is a very important source of unity and contrast
- pitch continues to ascend to create the climax at the end (combined with rushing quaver triplets and crescendo)
- the three melodic ideas throughout contrast in range, shape and register
- relentless rhythmic patterns
- quaver triplet rhythm is a predominant feature.

Question 3

Answers could include:

Same instrumentation in each version

Version 1 (Rock)

- vocal delivery is in a pop style with a nasal tone colour; performer uses grunts, slides; backing vocals sing a harmony in chorus
- tight drum sound with closed hi-hats
- the drums short staccato delivery
- guitar uses palm muting, powerchords and pull offs in opening riff
- opening riff is a two-bar phrase with accents on beat 3 in each bar (crotchet in first bar, quavers in 2nd bar)
- solo guitar uses a light overdrive tone colour.

Version 2 (Nu-Metal)

- vocal delivery is in a Metal style and features the extensive use of growling tone colour
- extensive use of double kick by drums
- guitar uses artificial harmonics in opening riff
- accents are on beat 2 and 4 of each bar, creating a stronger back beat feel
- solo section is doubled by a 2nd guitar playing artificial harmonics; the solo ends with legato tapping using a heavy distortion tone.

Question 4

Answers could include:

- structure is AABA with a short piano interlude before and after Section B
- section A is in quadruple and Section B in triple metre
- instruments retain their role within the jazz genre; however, they are still able to explore rhythmic and melodic fills (eg double bass)
- highly syncopated
- section A is more melodically fragmented than Section B which has more sustained passages
- expressive techniques are varied.