



B O A R D O F S T U D I E S
NEW SOUTH WALES

2011 Music 1 Aural Skills HSC Examination 'Sample Answers'

When examination committees develop questions for the examination, they may write 'sample answers' or, in the case of some questions, 'answers could include'. The committees do this to ensure that the questions will effectively assess students' knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The 'sample answers' or similar advice contained in this document 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:

- A – violin main melody with tutti block chord theme, violin 1 in high register
A1 – melody octave lower with softer dynamics, imitates main A melody
B – sequence in first two bars, violin 1 main melody, all instruments accompany
B2 – last section (2 bars) of theme B repeated
A – melody repeated an octave higher with a thinner texture and softer dynamic
A1 – melody repeated more softly with a thinner texture and accompaniment. Melody this time is not played an octave higher. Repeated an octave lower. An overall very thin texture
C – new higher violin 1 melody with a more sparse viola/cello accompaniment – contrasting. Melody slightly more *legato* than other sections
C1 – melody repeated an octave lower and softer
A – *tutti* – comes in before the melodic line of C1 is completed
A1 – melody octave lower and softer
- Repetition with varied registrations, textural changes and changes in dynamics
- Strong cadence points at the ends of phrases
- Frequent use of *staccato*
- Excerpt in 4:4
- Use of terraced dynamics
- Use of repetition

Question 2

Answers could include:

Duration

- 4:4 time, *accelerando* throughout
- Beats 2 and 4 accented by electric cello trills (back beat)
- Note values get shorter as excerpt continues (diminution)
- *Ostinato* of electronic sounds

Pitch

- Minor tonality
- Solo cello introduces theme, accompanied by cymbal rolls and cello
- Main theme repeated becoming faster and higher in pitch
- Descending countermelody on electric cello contrasts to original theme
- Accompaniment is varied in each repetition

Texture

- Density of texture increases with addition of more instruments
- Homophonic
- Distortion is used to increase the density of texture

Dynamics and expressive techniques

- Continual *crescendo*
- *Pizzicato*, *vibrato*, cymbal rolls, *tremolo*, trills

Structure

- Main theme repeated five times

Tone colour

- Variation of tone colour with each repeat

Question 3**Answers could include:****Introduction****Relatively sparse texture**

- Bass drum on all 4 beats
- Clap sticks *ostinato*
- Didgeridoo drone with vocalisations
- Vocal call (*ostinato*) on 1st and 2nd beats of bar
- Solo vocal melody is added
- Introduction section ends with a drum fill

Instrumental section

- Drum kit *ostinato* with rock beat
- Bass guitar riff
- Rhythm guitar has a syncopated funk riff
- Sustained note on rhythm guitar
- Electric guitar solo improvised melody enters halfway through

Chorus has a rich texture

- Vocal melody with backing harmonies
- Accompaniment remains the same
- Homophonic
- Bass guitar drops out before verse

Verse has slight decrease in texture

- Call and response in melodic line
- *Ostinatos* on drum kit, clap sticks
- Bass guitar riff and rhythm guitars

Question 4**Sample Answer:**

	REPETITION	VARIETY
Pitch	<ul style="list-style-type: none">• Solo female melody in verse and leading the chorus harmonies medium range with a smooth contour	<ul style="list-style-type: none">• The solo verse melody improvises at the ends of phrases. Long sustained notes in the chorus – melody is harmonised. Horns add fills in verse and a short counter –melody in the chorus• Bass guitar riff in chorus more pronounced
Duration	<ul style="list-style-type: none">• 4, highly syncopated rhythm section with a Latin feel. Whole section acts as an <i>ostinato</i>	<ul style="list-style-type: none">• Double-time feel in the chorus created by a highly syncopated piano <i>ostinato</i> and vamps• Sustained notes in vocals in chorus contrast with the syncopated rhythm accompaniment
Tone colour	<ul style="list-style-type: none">• Latin percussion <i>ostinato</i> mellow/warm tone colours in all pitched parts	<ul style="list-style-type: none">• Huge variety in percussion colours
Dynamics and expressive techniques	<ul style="list-style-type: none">• Consistent soft dynamics throughout	<ul style="list-style-type: none">• Syncopated accents
Structure	<ul style="list-style-type: none">• Melodic material in verse and chorus	<ul style="list-style-type: none">• Verse and chorus are different melodies. Harmonies are added in the chorus
Texture	<ul style="list-style-type: none">• Homophonic throughout, slight increase in density in chorus	<ul style="list-style-type: none">• Richer in chorus with vocal harmonies