

| | | | | | |
|--|--|--|--|--|--|
| | | | | | |
|--|--|--|--|--|--|

Centre Number

| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|

Student Number



**CATHOLIC SECONDARY SCHOOLS
ASSOCIATION OF NEW SOUTH WALES**

**2002
TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 1 Aural Skills

Afternoon Session
Monday 5 August 2002

General Instructions

- Reading time – 5 minutes
- Working time – 1 hour
- Write using blue or black pen
- Write your answers in the spaces provided

Total marks (30)

- Attempt Questions 1 – 4

Disclaimer

Every effort has been made to prepare these 'Trial' Higher School Certificate Examinations in accordance with the Board of Studies documents, *Principles for Setting HSC Examinations in a Standards-Referenced Framework* (BOS Bulletin, Vol 8, No 9, Nov/Dec 1999), and *Principles for Developing Marking Guidelines Examinations in a Standards Referenced Framework* (BOS Bulletin, Vol 9, No 3, May 2000). No guarantee or warranty is made or implied that the 'Trial' Examination papers mirror in every respect the actual HSC Examination question paper in any or all courses to be examined. These papers do not constitute 'advice' nor can they be construed as authoritative interpretations of Board of Studies intentions. The CSSA accepts no liability for any reliance use or purpose related to these 'Trial' question papers. Advice on HSC examination issues is only to be obtained from the NSW Board of Studies.

1201 – 1

Question 2 (8 marks)

The following is an excerpt from *Love Me or Leave Me* by Grace Knight. Describe how the **concepts of music** are used in this excerpt.

- Here is the 1st playing short pause
- Here is the 2nd playing 30 second pause
- Here is the 3rd playing 1 minute pause
- Here is the 4th playing 2 minute pause
- Here is the 5th and final playing for you to complete your answer - 3 minute pause

Question 2 continues on page 5

BLANK PAGE

BLANK PAGE

EXAMINERS

| | |
|--------------------------|-----------------------------------|
| Bruce Rixon (convenor) | Saint Ignatius College, Lane Cove |
| Bernadette Bentley | St Patricks College, Strathfield |
| Roslyn Boyd | Brigidine College, St Ives |
| Dev Gapolasamy | St Josephs College, Hunters Hill |
| Klara Hollestelle-Watson | St Vincents College, Potts Point |
| Kim Irik | St Leos College, Wahroonga |
| Kirsten Macaulay | Stella Maris College, Manly |
| Annabel Thistlewood | St Ignatius College, Lane Cove |

COPYRIGHT

Questions 2 – 4

Reproductions on CD made under licence from ARIA

CD manufactured under licence from AMCOS



CATHOLIC SECONDARY SCHOOLS ASSOCIATION

2002 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

MUSIC 1 – AURAL SKILLS MARKING GUIDELINES

Question 1 (6 marks)

The following question is based on *Volte* by Michael Praetorius. Analyse the **structure** of this excerpt.

Outcomes assessed: H4, H6

Targeted Performance Bands: 2-6

| Criteria | Marks |
|--|--------|
| <ul style="list-style-type: none">• Describes the many aspects of structure in this excerpt and uses appropriate examples to demonstrate how other musical concepts relate to the structure of the excerpt• Clearly identifies different structural layers e.g. the overall structure and the internal structure of phrases and motifs etc• Demonstrates focussed listening and well-supported observations, including detailed descriptions of musical events, in a suitably structured response• Consistently and effectively uses correct terminology to describe musical events | 17 -20 |
| <ul style="list-style-type: none">• Describes aspects of structure in this excerpt with supporting reference to other musical concepts• Makes some reference to structural layers i.e. motifs, phrases etc but does not provide detail in the explanation or their relationship to the overall structure• Demonstrates evidence of careful listening and musical awareness, providing a number of well-supported observations, including descriptions of musical events, although some observations may be inaccurate• Consistently and effectively uses correct terminology to describe musical events | 13-16 |
| <ul style="list-style-type: none">• Describes the overall structure of the excerpt with little reference to the internal structure of sections• Demonstrates an understanding of the concept of structure but with little supporting reference to other musical concepts• Demonstrates adequate listening and musical awareness, although descriptions of musical events may contain some inaccurate observations or include observations that do not necessarily relate to the question• Makes limited use of terminology to describe musical events | 9-12 |

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • Makes an attempt to describe structure and its relationship to this excerpt • Refers to the concept of structure in only the most basic sense, often provides generalisations that may or may not relate to the excerpt, and does not relate other musical concepts to the structure of the excerpt • Provides irrelevant information and inaccuracies while describing the musical events and demonstrates lack of focussed listening • Makes little or no use of correct terminology to describe musical events | 5-8 |
| <ul style="list-style-type: none"> • States the excerpt has structure without providing any further clarification or support • Makes very confused references to the structure or does not recognise the sections occurring within this excerpt • Makes observations that are inaccurate and/or superficial with no evidence of focussed listening and without description of musical events • Makes little or no use of correct terminology | 1-4 |

Suggested answers

| | |
|---------------------|---|
| Introduction | The piece opens with a drone from a Renaissance bagpipe. |
| Section A | This section is in 2/4. The bagpipe continues the drone and introduces a call and response melodic form. The phrases are 4 bars each. This call and response (question & answer) pattern is then repeated. The response melody is identical in the first two bars and changes in the second two bars. |
| Section B | The bagpipe continues to be the only instrument in this section as well. This section also uses a call and response structure, but each phrases is now a one bar pattern in 5/4. The response phrase is identical to the call pattern for the first 3 beats of the bar. This new call and response melody is then repeated. A 1/4 bar is added at the end of this section. This bar has the last note of the response phrase held through it. |
| Section A1 | This section is similar to A except that a flute now plays a counter melody line over the top of the bagpipe melody. There is also the addition of a lute which sounds like it has steel strings rather than the “gut” strings traditionally used. The lute plays a loud strummed chord at the start (beat one) of each call phrase, and two softer two-note chords (V-I chord progression) at the start of each response phrase. The second of these two chords is on beat one, and the first is a quaver before beat one. |
| Section B1 | This section is similar to B with the addition of a counter melody played by the flute over the bagpipe melody. The lute now performs a rhythmic pattern at a moderately loud (mf) dynamic level. The final 1/4 bar of the section is a tacet for all instruments except for a semi-quaver phrase by a violin that introduces the next section. |
| Section A2 | Section A2 has the same melody as A, but this time the violin plays the melody and the bagpipes stop playing. The lute now plays a rhythmic pattern loudly and this rhythmic pattern highlights the accents in the melody. |

| | |
|-------------------|--|
| Section B2 | This section has the same instrumentation as A2 with the addition of a bass viol which plays on each crotchet beat. The melody used is the same melody from section B. The last 1/4 bar is a tacet for all instruments except for the flute which plays the same semi-quaver lead-in phrase that the violin used to lead into section A2. |
| Section A3 | This section is similar to section A2 with the addition of a flute that plays on top of the violin melody. The flute melody is similar to the violin melody except that it embellishes the melody playing many semi-quavers phrases, against the mainly quaver melody of the violin. The bass viol is also added to this section playing notes that accent the rhythmic pattern of the lute. |
| Section B3 | This section is similar to B2 with the addition of the flute which as in the A3 section embellishes the violin melody with semi-quaver passages. The last 1/4 bar is now a semi-quaver chordal rhythmic strum by the lute. |
| Section A4 | This section is similar to A3 but this time the flute plays a semi-quaver version of the main melody with only the last note of each phrase played as a crotchet. The lute plays a mainly semi-quaver rhythm. |
| Section B4 | This section is similar to B3 with the flute playing more semi-quavers in its embellishment of the B3 melody and the lute continuing with its semi-quaver rhythmic pattern. The last 1/4 bar is now tacet for all instruments and the tempo is momentarily paused before the instruments play the last sustained tonic chord. |

- Poor language usage should not prevent markers awarding marks in the upper mark ranges
- Answers may still include some inaccurate observations in both upper mark ranges

Question 2 (8 marks)

The following is an excerpt from *Love Me or Leave Me* by Grace Knight. Describe how the **concepts of music** are used in this excerpt.

Outcomes Assessed: H4, H6

Targeted Performance Bands: 2-6

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • Describes many aspects of each music concept in this excerpt and uses appropriate examples to demonstrate how the musical concepts are used • Clearly identifies different music concepts e.g. Pitch, Duration, Tone Colour, Dynamics & Expressive Techniques, Texture, Structure • Demonstrates evidence of focused listening and well-supported observations, including detailed descriptions of music concepts, in a suitably structured response • Consistently and effectively uses correct terminology to describe music concepts | 17-20 |
| <ul style="list-style-type: none"> • Describes aspects of each music concept in this excerpt with supporting reference to how the musical concepts are used • Makes reference to some of the music concepts e.g. Pitch, Duration, Tone Colour, Dynamics & Expressive Techniques, Texture, Structure • Demonstrates evidence of careful listening and musical awareness, providing a number of well-supported observations, including descriptions of music concepts, although some observations may be inaccurate • Uses correct terminology to describe music concepts | 13-16 |
| <ul style="list-style-type: none"> • Describes some music concepts of the excerpt with little reference to how the musical concepts are used • Demonstrates an understanding of the music concepts but with little supporting reference from the excerpt • Demonstrates adequate listening and musical awareness although descriptions of music concepts may contain some inaccurate observations or include observations that do not necessarily relate to the question • Makes limited use of terminology to describe music concepts | 9-12 |
| <ul style="list-style-type: none"> • Makes an attempt to describe the music concepts and their relationship to this excerpt • Refers to the concept of music in only the most basic sense, often provides generalisations that may or may not relate to the excerpt • Provides irrelevant information and inaccuracies while describing the music concepts and demonstrates lack of focused listening • Makes little or no use of correct terminology to describe music concepts | 5-8 |
| <ul style="list-style-type: none"> • States the excerpt uses music concepts without providing any further clarification or support • Makes very confused references to the concepts of music or does not recognise the use of concepts occurring within this excerpt • Makes observations that are inaccurate and/or superficial with no evidence of focused listening and without description of musical concepts • Makes little or no use of correct terminology | 1-4 |

- Poor language usage should not prevent markers awarding marks in the upper mark ranges
- Answers may still include some inaccurate observations in both upper mark ranges

Suggested answer

Pitch

- repetition
- leaps
- wide use of register
- step movement
- walking bass
- balanced phrases – structure of the phrase is AABA
- improvised piano and voice
- sequences
- counter melodies
- contrast of pitch material piano and voice with saxophone and trumpet
- transferal of pitch material
- bass outlines chords
- dissonant chords and consonant chords
- unison and 3rds
- blues notes, minor and major
- repeated harmonic progression
- inter-weaving of parts
- call and response between a) voice and instruments and b) instrumental forces
- each phrase has a narrow range of notes

Tone Colour

- variety of instrumental forces are employed resulting in a variety of tone colours
- instruments: piano, voice, drums, trumpet, trombone, strings, saxophones, bass, flute
- low breathy flute
- muted trumpet
- do it and scat notes
- call and response by instruments of contrasting tone colour
- changing role of instruments having an effect on the tone colour for melodic line
- bright penetrating brass
- brushes and sticks for drums
- vocal inflections
- subtle style changes

Dynamics and Expressive Techniques

- wide range of dynamics
- soft accompaniment to ensure prominent vocals
- varied:
 - with register changes
 - changes to instrumental forces
 - textural changes
- accents used to aid dynamics
- mutes
- vocal inflections
- slides and trills

- subtle style changes

Texture

- variety of textures
- texture change with structure and instrumentation
- simple homophonic texture. Instrumental break becomes more complex as the melodic material is developed and shared between instrumental forces

Duration

- variety of duration values
- use of triplets
- constant tempo
- 4/4 time
- swing feel
- walking bass
- syncopation
- some freedom of rhythm

Structure

- repeated harmonic structure
- thematic material 8 bars AABA
- overall structure: **A** (AABA) : **A** (AABA) : **B** : **A** (instrumental break based upon A material)
- vocal register varies with each phrase (low, medium, high) and melodic idea

Question 3 (8 marks)

The following is an extract from *The Wooden Ships* by Nigel Westlake. Describe how the composer has used **pitch** in this excerpt.

Assessed Outcomes: H4, H 6

Targeted Performance Bands: 2-6

| Criteria | Marks |
|---|--------|
| <ul style="list-style-type: none"> • Demonstrates a sound understanding of pitch in this excerpt referring to appropriate and related musical concepts in their answer to support the explanation • Provides detailed descriptions of the use of pitch • Demonstrates evidence of focused listening and a significant number of well supported observations in a suitably structured response • May include a variety of formats – e.g. diagrams to aid explanation • Effectively uses terminology and/or detailed descriptions of musical events. | 17 -20 |
| <ul style="list-style-type: none"> • Describes aspects of pitch in some detail referring to other musical concepts as support • Describes the use of pitch in the excerpt • Demonstrates evidence of careful listening and musical awareness, providing a number of well supported observations • May include other formats for explanations – e.g. diagrams etc. • Some inaccuracies in the observations may be evident. | 13-16 |
| <ul style="list-style-type: none"> • Describes some aspects of pitch in the excerpt • Demonstrates an understanding of pitch but with little reference to other musical concepts in support • May include observations that do not necessarily relate to the question • May make several inaccurate observations. | 9-12 |
| <ul style="list-style-type: none"> • Makes an attempt to describe pitch and its relationship to the excerpt • Refers to pitch in only the most basic sense and makes generalisations that may or may not relate to the excerpt • Does not relate other musical concepts to pitch by way of support • Provides irrelevant information and may be quite inaccurate in describing musical events • May make contradictory statements and demonstrate lack of focused listening. | 5-8 |
| <ul style="list-style-type: none"> • States the excerpt has pitch without providing any further clarification or support • Does not recognise the aspects of pitch within this excerpt or makes very confused references to them • Uses incorrect terminology and/or descriptions of musical events and includes irrelevant information • Makes observations that are inaccurate and superficial with no evidence of focused listening. | 1-4 |

- Poor language usage should not prevent markers from awarding marks in the upper mark ranges.
- Answers may still include some inaccurate observations in both upper mark ranges.

Suggested answers

- initial pitch material is texturally thinner, as it is developed it becomes more complex in nature
- contrast of pitch material has been explored through the development of ascending and descending melodic lines
- step movement is contrasted with leaps
- further contrasts with the thematic material in unison and 3rds; use of repetition; pedal point and varied pitching; changes in the pitching of the drone
- pedal point in strings
- broken chord (harp and guitar) – 1 bar phrase is prominent
- ascending guitar melody, middle register, with some rhythmic freedom
- bass provides a strong 1 in the bar
- sequences and use of imitation
- even phrases
- step movement
- ostinato throughout
- use of 3rds in harmony
- opening melody is based on the initial ostinato
- arpeggios in the harp – at the end of the excerpt
- homophonic texture allows the guitar melody to be clearly heard
- embellishment of melodic material – mordents and slides
- higher and longer strings in descending pattern
- counter pitch material by horns based on an ascending thematic idea
- thematic material shared between instruments
- answering in step-wise movement – clarinets and viola 2nd section
- 1st counter melody descending in unison – 2nd counter melody is ascending
- narrow range of notes in melodic line

Question 4 (8 marks)

Two excerpts of *Total Eclipse of the Heart* will be played. With reference to the music concepts **texture, tone colour and duration** compare the differences between the two excerpts.

Outcomes assessed: H4, H6

Targeted Performance Bands: 2-6

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none"> • Demonstrates focused listening with well-supported observations, • includes a detailed descriptions of musical events, in a suitably structured response. • Discusses in detail the ways texture, tone colour and duration are used in the excerpt and uses appropriate examples to support their discussion. | 17-20 |
| <ul style="list-style-type: none"> • Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations • Discusses ways in which texture, tone colour and duration are used in the excerpt and gives appropriate examples | 12-16 |

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • Demonstrates some musical awareness, but often makes generalisations without providing supporting examples • Describe some ways in which texture, tone colour and duration are used in the excerpt. | 9-12 |
| <ul style="list-style-type: none"> • Demonstrates basic musical awareness, but often makes generalisations without providing supporting examples • Describe basic ways in which texture, tone colour and duration are used in the excerpt. | 5-8 |
| <ul style="list-style-type: none"> • Demonstrates limited musical awareness, and describes musical events incorrectly or in a superficial way • Describes in a superficial way how texture, tone colour and/or duration are used in this excerpt | 1-4 |

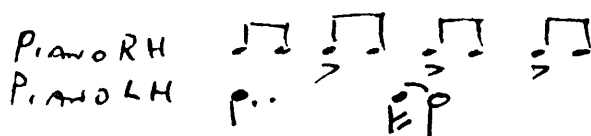
- The focus of the marking should be on the candidate's ability to make valid musical observations. Poor use of language should not prevent markers from awarding marks in the upper mark ranges.
- Candidates' explanations may be in a variety of formats eg diagrammatic representations.
- The marking descriptors should be applied holistically in judging the mark to be awarded to a candidate's response and therefore answers in both upper mark range may still include some inaccurate observations.
- Where candidates choose to use musical terminology, it should be used correctly.

Suggested answers

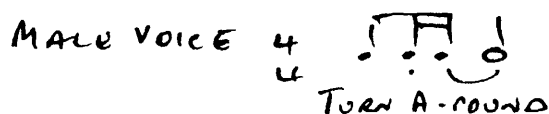
Version 1 1980s

Duration

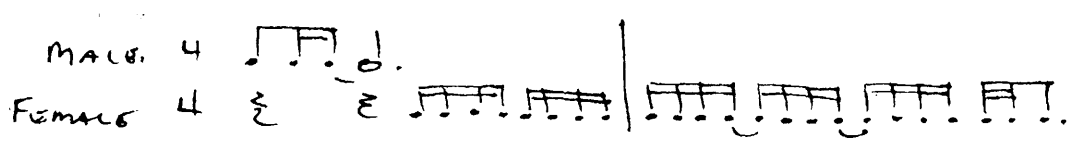
- tempo is andante, with no changes
- vocal rhythm is the same as version 2
- 4/4 (simple quadruple) throughout
- introduction: Use of accents in Piano Right Hand
 - Metrical accents are not as strong due to accents on beats 2, 3 and 4



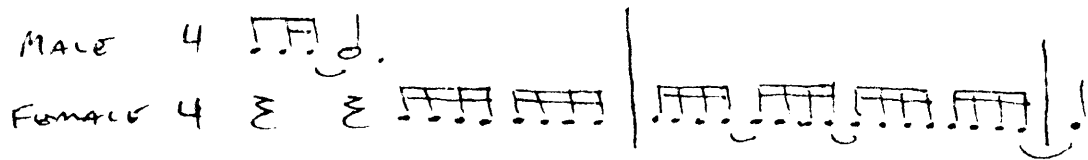
- use of repetition/ repetitive patterns e.g.: in the accompaniment and in the vocal line "turn around" is repeated many times.



- use of the rhythmic device, syncopation.



- phrases are very balanced in 2 bar phrases



Tone Colour

- traditional grouping for a rock ballad – piano and vocals (male and female)
- voices are expressive, slight vibrato, frustration and stresses to change the colour of sound. Manipulation of tone colour is driven by the words of the song (typical of this style)
- piano is being heavily 'struck' on accents to change tone colour.
- female voice has the solo role.
- overall, soft and gentle tone colour, due to mostly 'p' dynamic, the excerpt is expressive, with only light accompaniment to allow the inflection of the voices to be clearly heard.

Texture

- accompaniment is soft broken chords in the piano, which produce a light texture.
- texture increases as a response to dynamic changes
- texture is consistent throughout the excerpt.
- 2 main layers of sound – vocal lines and accompaniment (homophonic)
- a short increase of textural depth at the entry of the bass guitar, due to the increased dynamics and range.
- harmony is based on triads – few chromatic notes are added to create dissonance and a more complex texture.
- overall is quite light and gentle, due to limited scoring and (overall) soft dynamics, with voices having a limited range of approximately 1 octave each.

Version 2 1990s

Duration

- opening 8 bars employs contrasting duration values
- strings enter from bar 4 with sustained note that crescendos from nothing
- drums / crash cymbals play pattern at the end of 8 bar phrase.
- at bar 7 cymbals enter and roll leading the rhythmic pattern to further mark the phrase ending/ beginning
- after initial 8 bars the syncopated patterns begin on the synthesizer
- duration of pitch material is repetitive and simple. Some slight variation to suit the change of words
- duration patterns based on 4 bar phrases
- use of syncopation – voice, drum fills, synthesized keyboards
- simple rhythms used in counter melody
- strong pulse throughout – sense of motion
- tempo is fast
- climax through duration at the end of verse 1 with string accents used throughout the final 8 bars
- steady rock beat on drum kit
- snare fills at the end of each 4 bar phrase
- bass riff throughout the verse
- slight variation as the excerpt continues

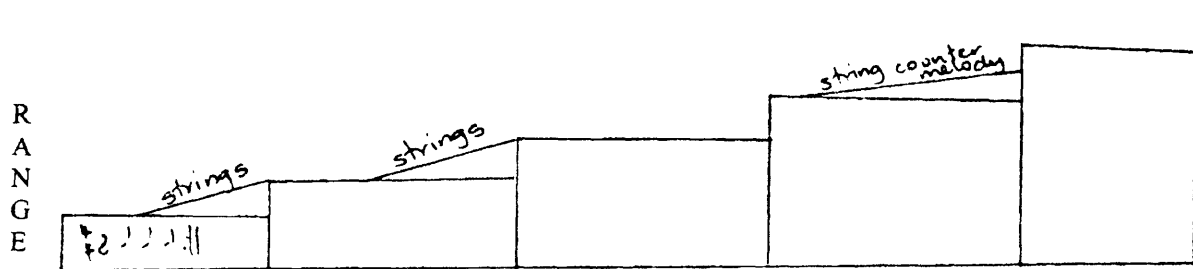
- difference in pulse – it is ‘driving forward’ in this excerpt, it is more relaxed in 1st excerpt.

Tone Colour

- soft rock/ techno feel with the following performing media: vocals, synthesizers, bass guitar, harmony strings, drums (synthesized)
- excerpt has a driving forward feel, developed by rhythm.
- synthesized sounds add contrast, as they are unique.
- mostly electronic and synthesized sounds.
- overall, a bright tone colour that is largely due to the forward motion (strong pulse) and change of tonality. e.g. counter melody in upper strings is in a major key.

Texture

- typical for this style, moves in blocks (8 bar phrases)



| | | | | |
|-----------------|---------------|------------------|------------------------|---------------------------|
| 1. Introduction | 2 | 3. "Turn Around" | 4 | 5.. |
| Synthesizer | Synthesizer | Synthesizer | Synthesizer | Synthesizer |
| Keyboard melody | Keyboard riff | Keyboard Riff | Keyboard Riff | Keyboard Riff |
| Bass | Vocal "Ohh" | Vocals (2 parts) | Vocals (2 part) | Vocals (2 part) |
| | Bass | Drums | Drums | Drums |
| | | Bass | Bass | Bass |
| | | | Violin Counter Melody. | Violin Broken Pedal point |

(Upper string pedal point enters half way in sections 1,2 and 3)

BLANK PAGE