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Centre Number

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Student Number



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

**2004
TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 1

Aural Skills

Afternoon Session
Monday 2 August 2004

General Instructions

- Reading time – 5 minutes is included on the CD
- Working time – Approximately 1 hour
- Write using blue or black pen
- Write your Centre Number and Student Number at the top of this page

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

1202-1



CATHOLIC SECONDARY SCHOOLS ASSOCIATION

2004 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

MUSIC 1 – AURAL SKILLS – MARKING GUIDELINES

Question 1 (6 marks)

Discuss how the composer has used DURATION in this excerpt.

Outcomes Assessed: H4, H5, H6

Targeted Performance Bands: 2-6

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a clear understanding of duration in the excerpt and uses appropriate terminology and/or description in the discussion of the musical events within the excerpt • Demonstrates evidence of focused listening and a significant number of well supported observations • Refers to appropriate and related musical concepts in their answer to support observations 	5-6
<ul style="list-style-type: none"> • Describes aspects of duration in some detail and uses appropriate terminology in the discussion of the musical events in the excerpt • Refers to duration providing evidence of careful listening and musical awareness providing a number of supported observations • Some inaccuracies in the observations may be evident 	3-4
<ul style="list-style-type: none"> • Describes the excerpt has duration with little or no relationship to the excerpt • Refers to duration in only the most basic sense and often provides generalisations that may not relate to the excerpt • Uses little or 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 	1-2

General information

- simple quadruple metre
- use of layered ostinatos
- bar lengths are even
- polyrhythmic
- beat is even
- tempo is fast (allegro)
- use of syncopation
- rhythmic ostinatos
- use of simple and dotted note values

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1201-2

1202-2



CATHOLIC SECONDARY SCHOOLS ASSOCIATION

2004 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

MUSIC 1 – AURAL SKILLS – MARKING GUIDELINES

Question 1 (6 marks)

Discuss how the composer has used DURATION in this excerpt.

Outcomes Assessed: H4, H5, H6

Targeted Performance Bands: 2-6

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a clear understanding of duration in the excerpt and uses appropriate terminology and/or description in the discussion of the musical events within the excerpt• Demonstrates evidence of focused listening and a significant number of well supported observations• Refers to appropriate and related musical concepts in their answer to support observations	5-6
<ul style="list-style-type: none">• Describes aspects of duration in some detail and uses appropriate terminology in the discussion of the musical events in the excerpt• Refers to duration providing evidence of careful listening and musical awareness providing a number of supported observations• Some inaccuracies in the observations may be evident	3-4
<ul style="list-style-type: none">• Describes the excerpt has duration with little or no relationship to the excerpt• Refers to duration in only the most basic sense and often provides generalisations that may not relate to the excerpt• Uses little or 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	1-2

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1201-2

1202-2

Introduction (00:00)

- 4-bar section
- Bass is a repeated two-bar riff
- Egg-shell shakers – even quavers accented on the down-beat
- Bongos – repeated quavers with syncopated accents
- Clapping sticks crotchet on beats 1 and 3

1st section (00:09)

- 16-bar section
- Voice – freer rhythm, however, still with a sense of pulse
- Beat regular, strong and defined with the shakers and bass
- Synthesised strings – sustained tonic pedal point
- Hand-muted cowbell on beats 1 and 3
- The bass drum is a two-note pattern over 4 bars – an accent on beat 1 and an anticipation at the end of the 4th bar. It commences with the anticipation at the end of bar 4 of the piece

2nd section (00:35)

- Commences with the egg-shell shakers (quaver pattern accented on the down beats) and a xylophone that plays a repeated 2-bar pattern. The use of a semi-quaver digital delay (repeated) effect on the xylophone adds to its rhythmic interest
- The bongos and muted cow-bell stop for 4 bars and are then reintroduced
- Bass initially plays only the tonic in a simpler rhythm – a dotted quaver followed by a semi-quaver tied to dotted minim
- Guitar plays simple chord on the first beat of each four bar phrase
- Sustained string sounds and cowbell reintroduced
- In the second half of this section the xylophone modifies its two-bar pattern – by playing an answer pattern that commences with lower notes
- The layers gradually build to intensify sound

3rd section (01:01) fade at 01:17

- The xylophone pattern is now performed an octave higher
- A 2nd xylophone plays a variation of the xylophone figure. It also introduces tremolos on the longer notes
- Thicker sustained strings sounds
- The guitar playing on the 1st beat of every two-bar phrase. The accented sound is now more prominent
- The egg-shell shakers now perform the quaver pattern with accents on the up beats
- Syncopated bass riffs repeated throughout
- Polyrhythmic effect from various rhythmic patterns presented
- Use of these rhythmic features to create unity and contrast

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Introduction (00:00)

- 4-bar section
- Bass is a repeated two-bar riff
- Egg-shell shakers – even quavers accented on the down-beat
- Bongos – repeated quavers with syncopated accents
- Clapping sticks crotchet on beats 1 and 3

1st section (00:09)

- 16-bar section
- Voice – freer rhythm, however, still with a sense of pulse
- Beat regular, strong and defined with the shakers and bass
- Synthesised strings – sustained tonic pedal point
- Hand-muted cowbell on beats 1 and 3
- The bass drum is a two-note pattern over 4 bars – an accent on beat 1 and an anticipation at the end of the 4th bar. It commences with the anticipation at the end of bar 4 of the piece

2nd section (00:35)

- Commences with the egg-shell shakers (quaver pattern accenting on the down beats) and a xylophone that plays a repeated 2-bar pattern. The use of a semi-quaver digital delay (repeated) effect on the xylophone adds to it's rhythmic interest
- The bongos and muted cow-bell stop for 4 bars and are then reintroduced
- Bass initially plays only the tonic in a simpler rhythm – a dotted quaver followed by a semi-quaver tied to dotted minim
- Guitar plays simple chord on the first beat of each four bar phrase
- Sustained string sounds and cowbell reintroduced
- In the second half of this section the xylophone modifies its two-bar pattern – by playing an answer pattern that commences with lower notes
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3rd section (01:01) fade at 01:17

- The xylophone pattern is now performed an octave higher
- A 2nd xylophone plays a variation of the xylophone figure. It also introduces tremolos on the longer notes
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- The egg-shell shakers now perform the quaver pattern with accents on the up beats
- Syncopated bass riffs repeated throughout
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Question 2 (8 marks)

With reference to TONE COLOUR comment on the use of CONTRAST in this excerpt.

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 description of musical events, in a suitably structured response • Comments in detail on the ways that tone colour and contrast are used in the excerpt and uses appropriate examples to support their answer 	7-8
<ul style="list-style-type: none"> • Demonstrates sound listening and musical awareness, although descriptions of musical events may contain some inaccurate observations • Comments on ways in which tone colour and contrast are used in the excerpt and gives appropriate examples 	5-6
<ul style="list-style-type: none"> • Demonstrates some musical awareness, but often makes generalisations without providing supporting examples • Comments on some ways in which tone colour and contrast are used in the excerpt 	3-4
<ul style="list-style-type: none"> • Demonstrates basic musical awareness, but often describes musical events incorrectly or in a superficial way • Comments in a superficial way how tone colour and contrast are used in this excerpt 	1-2

- 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 ranges
- Candidates' explanations may be in a variety of formats; e.g. 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 ranges may still include some inaccurate observations
- Where candidates choose to use musical terminology, it should be used correctly

Suggested answers

Different tone colours are used to create contrast in many of the concepts of music:

- Structure – Introduction, ABA: Introduction and A sections feature bright, high-pitched, tinkling sounds accompanied by percussive and brassy sounds, while the middle section has more mellow, warm tone colours
- Better responses will draw conclusions on how and when contrast is achieved and then upon the effect achieved by such contrasts of tone colour

Introduction

- Features high-pitched, bright, metallic tinkly sounds from glockenspiel and piccolo, with lower pitched resonant and echoey tubular bells doubling the melody
- Various instruments share fragments of this melody creating contrasting tone colours – shrill, mellow, bright and brassy

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A section

- Accompaniment pattern of low-pitched brass repeated motif with a buzzy, brassy tone colour, and mellow, warm, middle register clarinet triplet pattern introduce melody played by flutes in a high-pitched register, bright and clear sounding. Percussion of cymbals, snare drum and bass drum provide accents with splashy and thudding tone colours. Accompaniment of repeated strings and woodwinds provide contrast in tone colour.
- The contrasting layers of sound (texture) are accentuated by variations in tone colours. Melodic layer – high, bright, tinkly; while accompaniment is in 3 layers
 - (a) low-pitched, brassy and buzzy
 - (b) mellow, muffled, middle register and
 - (c) percussive, metallic, splashy cymbals with low thuds from bass drum
- Contrast between high and low pitch are emphasized by the tone colours of the chosen instruments
- Contrasts in tone colours from different families of the orchestra also feature throughout the excerpt

B section

- Change in tone colours – more mellow, warmer tone colours with higher strings alternating with lower strings, accents provided by thuds from bass drum

A section

- Return to low brass rumbling sounds in accompaniment, with high-pitched, shrill, bright metallic tone colours for the melody
- Towards the end of the excerpt, the clarinet takes over the melody with more muted tone colours
- Various combinations of instruments with different tone colours entering at different times
- Doubling of melodic parts with different tone colours

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Question 3 (8 marks)

Describe how the CONCEPTS OF MUSIC are used in this excerpt.

Outcomes Assessed: H4, H5, H6**Targeted Performance Bands:** 2-6

Criteria	Marks
<ul style="list-style-type: none"> Clearly identifies different music concepts e.g. Pitch, Duration, Tone Colour, Dynamics & Expressive Techniques, Texture, Structure Describes many aspects of each music concept in this excerpt and uses appropriate examples to demonstrate how the musical concepts are used 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 	7-8
<ul style="list-style-type: none"> Makes reference to some of the music concepts e.g. Pitch, Duration, Tone Colour, Dynamics & Expressive Techniques, Texture, Structure Describes aspects of each music concept in this excerpt with supporting reference to how the musical concepts are used 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 	5-6
<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 	3-4
<ul style="list-style-type: none"> States the excerpt uses music concepts without providing any further clarification or support 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 	1-2

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

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Pitch

Alto saxophone at the introduction uses the middle to top register

The opening section has the brass and woodwinds on a conjunct ascending line followed by a descending two-note sequence

The vocal melody uses a wide pitch range and has many wide intervallic leaps

The singer uses two main themes – an introductory theme followed by the main verse melody.

Both sections have balanced phrases

The opening vocal line is a long and slow slide over an interval of a perfect fourth

Phrasing is typical of a blues and jazz style

Flute: Medium to high register providing contrasting melodic lines

Piano: Middle register playing combination of chords

Major tonality with much use of jazz harmonic devices altering the upper extensions of the chords

Duration

Alto saxophone introduction is rubato

A steady tempo is not introduced until the bass and drums enter. This is after the opening vocal phrase

Bass and drums provide a constant pulse allowing for freer interpretation of rhythms from various instruments

Time signature 4/4 (Simple quadruple metre)

Tempo is slow and marked by strong down beats on 1 and 3 by the bass

Soft accents on the snare and hi-hats on beats 2 and 4

Playing of swing patterns on ride cymbal

Texture

Introduction is a thin texture with the solo alto saxophone

A thicker section follows with the addition of the brass (trumpets and trombones) and woodwind section (flute, alto saxophone, tenor saxophones and baritone saxophone)

The texture goes back to being thin when the female (alto) singer enters by herself

The backing accompaniment for the vocal line is mainly piano, bass and drums. Other instruments come in and out at different times and provide an ever-changing background density. The piano, bass and drums drop out at the last couple of bars of each vocal section.

The background textural contrast behind the singer is provided in a variety of ways: solo flute, a solo alto saxophone, the woodwind section, the brass section, and the combined woodwind and brass section

The piano comes to the foreground at times with some improvised single note lines.

There is a thinning out of texture at the end of each of the vocal sections when the bass and drums drop out

The saxophone is very much in the foreground in the opening section and the female singer is in the foreground in the next two sections

The texture is mainly homophonic throughout with some polyphony being introduced with the occasional flute (and later the alto saxophone) melodic line behind the vocalist

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Tone Colour

The tone used by the alto saxophone in the introduction is bright, shrill and thin

Both the brass section (trumpets and trombones) and the saxophone section (altos, tenors and baritone) also use a bright jazz tone

The flute uses a warm and mellow tone

The piano tone is also mellow and warm

The bass has a rounded and full-bodied low tone

The drums are very much in the background with soft whooshing sounds from the brushes on the snare and the mellow hi-hats

There is use of mutes on the trumpets and trombone toward the end, and this creates a raspy resonant sound for the brass section

Vocals use slides in opening section and different vocal interpretations to create contrast

Structure

Three main sections:

Alto saxophone introduction section

Vocal introduction melody

Main melody (Verse)

Dynamics and Expressive Techniques

There is much use of crescendos and decrescendos at the beginning with both the alto saxophone, and the background brass and woodwind section

The opening alto saxophone legato melody uses slides, vibrato, grace notes, crescendos and decrescendos. A couple of notes are “bent” using approach notes a semi-tone below the note

Within the main vocal melody the background dynamic changes are more subtle remaining at a moderate dynamic level (mf) mainly with some quieter moments towards the end of each vocal section where the rhythm section (piano, bass and drums) drop out

The singer uses many dynamic shadings (from p to f) in her delivery

The singer uses vibrato, slides, bending of notes, crescendos and decrescendos

The legato flute melody lines behind the singer uses vibrato and slides

Trumpets at the end of the excerpt use mutes

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Question 4 (8 marks)

Discuss the DIFFERENCES in PITCH and TEXTURE between the two excerpts.

Outcomes Assessed: H4, H5, H6

Targeted Performance Bands: 2-6

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitably structured response • Discusses in detail the ways in which pitch and texture are used in the excerpt and uses appropriate examples to support their discussion 	7-8
<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 pitch and texture are used in the excerpt and gives appropriate examples 	5-6
<ul style="list-style-type: none"> • Demonstrates some musical awareness, but often makes generalizations without providing supporting examples • Describes some ways in which pitch and texture are used in the excerpt 	3-4
<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 concepts are used in this excerpt 	1-2

Note

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Answers

Points may include:

DIFFERENCES

CONCEPT	THE BEATLES	PETER BREINER & HIS CHAMBER ORCHESTRA
<i>PITCH</i>	<ul style="list-style-type: none"> • Melody in 4/4 time • Balanced phrases • Melody is played at a moderate speed • Verse has an unusual chord progression beginning with major chords but later including tonic minor & added note chords • Medium/low register of a descending walking bass line or repeated note pattern • Short flute fill at the end of verse • Repeated block chords by acoustic piano • Oblique motion between piano & bass guitar • Trumpets in 3rds fill at the ends of phrases • Form of the melody is Verse 1, Verse 2, Chorus • <i>Verse</i> • Key – Bb Major • Mostly step-wise movement used a descending sequence • Rhythm of the melody moves mostly in swung quavers • Balanced 4 bar phrases • Chord pattern begins major chords but also uses the tonic minor chords & added note chords • <i>Chorus</i> • Modulation down a tone to Ab major • Slightly higher pitch range of melody • Balanced 4 bar phrases • Each phrase repeated with variation to the ending • Descending step-wise movement in phrases • Use of syncopation in the rhythm of the melody • 2nd phrase harmonised in 3rds 	<ul style="list-style-type: none"> • Melody in 3 / 4 time • Original melody varied with extra notes • Melody is played at a fast speed • Baroque-style chord progression • Repeated rhythmic accompaniment motives • Melodic phrases tend to flow into each other • Uses the higher key of G major • Bass line more rhythmic • Only one verse then the chorus • Interlude after the chorus modulates to D major • Form of the melody is Verse, Chorus, Interlude • Use of melodic imitation in the Chorus • Chorus melody extended • Rhythm of the melody uses dotted notes • 2nd violins & violas uses imitation fills under the melody

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CONCEPT	THE BEATLES	PETER BREINER & HIS CHAMBER ORCHESTRA
TEXTURE	<p><i>Verse 1</i></p> <ul style="list-style-type: none"> • Male solo vocal melody • Repeated note melody then sustained note by flute • Repeated block chords by acoustic piano • Descending walking bass line or repeated note pattern • Short flute fill at the end of verse & short drum fill <p><i>Verse 2</i></p> <ul style="list-style-type: none"> • Snare drum on beats 2 & 4 added to instruments used in Verse 1 • Stop beat before the chorus <p><i>Chorus</i></p> <ul style="list-style-type: none"> • Vocal melody doubled for the first phrase then 2 male voices in harmony • Trumpets in 3rds add a fill at the ends of phrases • More rhythmic repeated note in bass • Repeated chord pattern on piano 	<p><i>Verse 1</i></p> <ul style="list-style-type: none"> • Violin 1 plays the melody with block chord accompaniment for the first phrase played by the string orchestra • In the second phrase the Cello & Double basses play a more rhythmic bass line supported by the harpsichord with harmonic accompaniment • & a short repeated rhythmic idea imitating the melody played by Violin 2 & Viola • Ascending melodic fill leads to the Chorus <p><i>Chorus</i></p> <ul style="list-style-type: none"> • Violin 1 plays the melody harmonised in 3rds by Violin 2 with the first phrase accompanied by block chords then the second phrase unaccompanied • Chordal harmony emphasises the first & third beats of the bar • Interlude • Texture lighter • Echo of melodic phrases between Violin 1 & 2 & the cellos & basses • Harpsichord more prominent with less string layers • Terraced dynamics in the build up of layers to the return of the verse

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