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Centre Number

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Student Number



CATHOLIC SECONDARY SCHOOLS
ASSOCIATION OF NEW SOUTH WALES

2005
TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION

Music 1

Aural Skills

Afternoon Session
Monday 1 August 2005

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.

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1202-1



**CATHOLIC SECONDARY SCHOOLS ASSOCIATION
2005 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION
MUSIC 1 – AURAL SKILLS – MARKING GUIDELINES**

Question 1 (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 and 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 and 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

Note

- The focus of the marking should be on the candidate's ability to make valid musical observations. Poor language usage should not necessarily preclude candidates from achieving marks in the upper range
- Candidates' explanations may be in a variety of formats, for example 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 the upper mark range may still include some inaccurate observations
- Where candidates choose to use musical terminology, it should be used correctly

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Suggested Answer

Duration

- General information
 - simple quadruple metre
 - use of layered ostinatos – tambourine, bass guitar, drums, guitar
 - most instrumental/vocal layer has a different rhythmic pattern
 - bar lengths are even
 - polyrhythmic
 - beat is even
 - tempo is fast (allegro)
 - use of syncopation
 - rhythmic ostinatos
 - use of simple and dotted note values
- Duration linked with different layers of instruments and the rhythmic patterns assigned to each instrumental line
- Use of syncopation in tambourine, voice, drums kit
- Use of accents and rest to punctuate the music
- The excerpt begins with layered entries and uses the different layers (tambourine, bass guitar, drums, guitar) of simple rhythms to establish texturally a more intense piece
- The density of the rhythmic texture is relieved with the omitting of instruments, except for the shakers and when sections of the vocal line are heard and stop bars are used (a mixture of 2 and 4 bar breaks)
- Piece concludes on a series of ostinato patterns
 - Piece opens with a semi-quaver rhythmic pattern played on the shakers
 - Riff is established on bass guitar and later taken up by the lead guitar, and continued for much of the piece. This pattern is a mixture of even quaver and semiquaver values separated with a syncopated pattern
 - Tambourine plays crochet beats but providing syncopated accents on beats 2 and 4
 - Drum kit enters playing shorter note values and with clear syncopated accents provided by the snare
- Vocal line is mainly even values with the use of a triplet at the end of the phrase. The chorus is syncopated
- Vocal line later doubles in middle bridge passage with the guitar, bass guitar and drums, using accents to reinforce the music statement
- Use of these rhythmic features to create unity and contrast within the piece

Pitch (Melody/Harmony)

- Begins with the bass playing an 2x8 bar ostinato based on a blend of repeated notes that is followed by a short ascending, then descending pattern
- The initial bass pattern is double by guitar in a higher register
- The bass and guitars engage in a form of call and response with the singer
- Vocal melodic is quite high and continues to a higher register later in the piece
- Initially the vocal line is based on a blend of repeated notes that is followed by a short descending, then ascending pattern. As the piece unfolds the vocal melodic line maintains a scale-like form of ascending/descending or vice versa
- Harmony is based on a simple repeated chord structure with infrequent changes to the chords in the verse
- Voice sings a syncopated melodic, blues type line over the main guitar riff. In the bridge passage it works closely with the guitar, singing the same chord pattern of the guitar

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Tone Colour

- Instruments used are bass (plectrum used to create a harsh sound), tambourine, voice (at times harsh, screaming and spoken), guitars (a blend of distorted, harsh), drum kit
- Blend of clean sounds with distortion on guitars
- Bright, energetic use of the instruments with tone colours that vary from verse, chorus and bridge passage.
- Continual changes of tone colours are linked with the selection of instruments playing at a given time and the density of texture achieved.

Dynamics and Expressive Techniques

- Dynamics build as each layer of instruments are introduced
- Dynamic level changes when while band stops for 2 or 4 bars and voices are unaccompanied
- Once the piece gets underway the dynamics of the band instruments are consistently loud
- Vocals are forced, producing a harsh tone, particularly in the higher register producing intensity of dynamics and expressive qualities
- Speaking of the hook line is unaccompanied and subsequently softer

Texture

- The excerpt begins with layered entries: tambourines; bass; drum kit; guitar; then vocals.
- As the excerpt unfolds there is ongoing fluctuation of textural changes. The density of the texture is contrasted with the omitting of instruments, except for the shakers, when sections of the vocal line are heard.
- Textural changes include the variations to tone colour and expressive techniques such as distortion to clean sounds; singing, speaking and screaming

Structure

- Extended introduction – bass & tambourine play a riff with a repeated response by distorted lead guitars then the guitars and kit joining and playing the same chord and rhythmic patterns initiated by the bass guitar and tambourine
- Riff is used for the main verse.
- The verse has a series of short sections with unaccompanied solo vocal passages interrupted by a series of responses from the band using material heard in the introduction.
- The ensuing chorus which combines all the instruments is loud, thick in texture.

Introduction	Verse	Verse	Bridge	Chorus	hook line
Tambourine Bass Guitar bass/gtr/drum Full Band Full band voice					
tambourine				instruments	unacompanied

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Question 2 (6 marks)

The following is an excerpt from *Geography VI* by Paul Stanhope. Discuss the use of PITCH 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 pitch 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 pitch in some detail and uses appropriate terminology in the discussion of the musical events in the excerpt• Refers to pitch 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 pitch with little or no relationship to the excerpt• Refers to pitch 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

Note

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Suggested Answers

The following is a break down of Pitch within the excerpt for your reference. The use of the pitch material may be discussed in a number of ways within the excerpt.

00.00 *Humming*

- Humming by male and female chorus in 2 parts
- Smooth melodic contour is based on step-wise movement based around repeated sequences (motive ideas)
- Starts with a narrow range but then increases to a wide range incorporating higher notes
- Based on ascending step-wise movement short motif followed by a longer motif ascending then descending
- Motive is varied each time it is stated and has asymmetrical shape
- Uneven/irregular phrase lengths, generally getting longer as they progress
- Modal tonality (minor)
- Oblique motion - males holding a pedal note and females moving by step against it
- Dissonance created when the males change pitch against the female melody
- Unison phrase by sopranos
- Question and answer by the male and female voices at the end of the section finishing with dissonant chord

00.30 *Sky ceases...*

- Humming is repeated
- Solo soprano with a bell-like tone colour sings the melody based on the opening motif in high register while the males hold the pedal note
- Chord by the choir is used under the words "air" with a crescendo to highlight the dissonance
- Use of melodic echo
- Uneven phrases
- Pitch rises and length of phrases are extended with each phrase
- Rhythm of the phrases is short notes and cadences with a long note
- Use of sequence
- Echo by humming chorus to soprano phrase
- Uneven phrases

00.54 *This taste of rain...*

- Intro of "ahs" by the chorus using leaps to create dissonances
- Variation of the melody from "Sky ceases" sung by all the sopranos
- A second harmony part is layered underneath by the altos for the second phrase and features dissonances at the cadence point
- Small leaps are used instead of step-wise movement

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Question 3 (8 marks)

Discuss the difference in tone colour 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 differences in Tone colour and Texture between the two excerpts using 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 the two excerpts differ, referring to the concepts of Tone colour and Texture, and gives appropriate examples	5-6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Describes some ways in which the two excerpts differ, with some reference to Tone colour and Texture	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 in which the excerpts differ, with limited reference to Tone colour and/or Texture	1-2

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Suggested Answers

Chick Corea – version 1

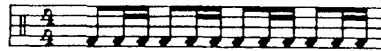
TEXTURE:

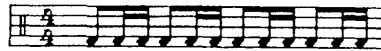
This piece has 4 sections.

Section A: Electric keyboard has opening melodic line – unaccompanied (Monophonic texture) This phrase ends with a drum fill.

The flute then enters with a short, long, long phrase doubled with the keyboard, with harmonies added, making a homophonic texture. The bass guitar has a small role of playing only a few notes in this passage.

The flute has the melody with a male vocalist singing “aahh” in unison. They are therefore working as one line of music, with keyboard accompaniment.



The castanet / woodblock enters with a  pattern whilst the keyboard plays chords underneath the flute and vocal melody. The bass also has some notes, supporting the harmonic role of the keyboard. This results in a thicker homophonic texture with one layer of melody, one percussive line, one chordal and the bass supporting the chordal line.

The drums return briefly filling in at the end of the phrase.

Section B: Clapping line enters clapping on the beat. This occurs on top of the flute and keyboards taking the melody. The bass line now plays in unison with the melody, making the texture thinner.

The vocal line is no longer singing, but almost yelling “yeah” in the background adding to the percussiveness of the clapping.

Section A: Similar in texture to original section A. Flute melody with vocals “aahh” singing.

Section B: clapping section returns. As above.

The texture of this excerpt builds up very quickly from one solo melody to a melody being doubled to melody + harmony + rhythm being used. There are brief sections where there are little fills done by the drums or woodblock, with no melody.

TONE COLOUR:

The percussiveness of the drums, castanets/woodblock and clapping add to the variety of the excerpt, whilst they play against the smooth melody of the keyboards, flute and vocal line.

The flute uses lots of vibrato with some staccato notes, emulating the percussive notes used in other instruments. The keyboard has a bright, bell-like tone colour. The vocal line is mostly quite husky and breathy, but changes to quite loud and harsh in Section B.

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