



Student Number:

2005
HIGHER SCHOOL CERTIFICATE
Sample Examination Paper

MUSIC 1: AURAL SKILLS

General instructions

- Reading time – 5 minutes
- Working time – 1 hour
- Write using blue or black pen.
- Write your student number at the top of this page.

This paper has FOUR questions

- Answer ALL questions in the spaces provided.
- All instructions, musical excerpts and pauses are included on the recording.

Directions to school or college

To ensure maximum confidentiality and security, examination papers must NOT be removed from the examination room. Examination papers may not be returned to students or used for revision purposes till September 2005. The purchasing educational institution and its staff are permitted to photocopy and/or cut and paste examination papers for educational purposes, within the confines of the educational institution, provided that: 1. the number of copies does not exceed the number reasonably required by the educational institution to satisfy their teaching purposes; 2. copies are not sold or lent; 3. every copy made clearly shows the footnote (i.e. '© Reed International Books Australia Pty Ltd 2005').

All care has been taken to ensure that this examination paper is error free and that it follows the style, format and material content of the current NSW syllabus. Candidates are advised that the authors of this examination paper cannot in any way guarantee that the actual Examination will have a similar content or format.

Question 2

8 marks

An excerpt from *Captive* by Doug de Vries will be played FIVE times for you to answer Question 2.

Time:	1st playing	–	short pause
	2nd playing	–	30 second pause
	3rd playing	–	1 minute pause
	4th playing	–	1 minute pause
	5th playing	–	2 minute pause

Discuss the use of pitch and expressive techniques in this excerpt.

Question 2 continues on page 5

Question 3 (continued)

End of Question 3

This page has been intentionally left blank

Answers

- These answers are intended as a guide only for the expected responses from candidates.
- The Marking Guidelines given here are directly based on the Marking Guidelines found in the Board of Studies publication titled *Music 1 Higher School Certificate: Examination, Assessment and Reporting Supplement, 1999*.
- Poor use of language should not prevent students from being awarded marks in the upper ranges.
- Answers may still include some inaccurate observations in upper mark ranges.

Question 1 – Nardo: *No Sale*

How is interest maintained in this excerpt?

Interest is maintained through the manipulation of the concepts of music.

- The excerpt has a fast, vibrant tempo throughout, providing momentum, and making the sudden, unexpected finish even more effective. The piece contains a number of interesting riffs in the electric and bass guitar parts. These riffs use syncopation and notes of short duration, contributing to the energetic tempo. The fast-paced lyrics in the vocal part complement the short durations, focusing attention on the intent of the song.
- The drum kit part is also made up of notes of short duration; it establishes the rhythmic drive using syncopated patterns in the snare drum and high-hat, and dotted patterns anticipating the beat in the bass drum. There is also a great variety of rhythm patterns in the drum kit part; this maintains interest throughout. Furthermore, the use of silence in the drum kit part is effective; the sudden stops engage the listener and create tension.
- The use of conga drums and the various tone colours in the drum kit part are also effective in maintaining interest throughout the excerpt. In the opening, the snare and high-hat provide a clean, clear sound, whereas further into the song, during the chorus, the congas gain prominence, providing new tone colour combinations.
- Contrast in tone colour and texture is important in achieving variety and therefore helps to maintain interest as the excerpt progresses. The guitars have diverse roles; the fast strumming of the acoustic guitar contrasts with the wailing bends played by a distorted electric guitar. Interesting fragments are heard on the electric guitar during the first section, often in seeming reply to the vocal phrases. During the electric guitar solo, the absence of the main voice assists the guitar in taking prominence, and provides textural as well as tonal variety. Textural changes are important in maintaining interest. The rich layered texture of the chorus – provided by voice, two guitars, bass guitar, drum kit and congas – contrasts with the more sparse textures of the verses and solo section.
- At the end of the excerpt the interesting use of ascending pitch sequences in the vocal line leads to the sudden, surprising climactic finish. This effect occurs over the top of repeated riffs in all instruments, and provides both contrast and unity together. From the solo section to the end of the excerpt, repetition – both harmonic and rhythmic – provides a stable foundation to the contrast between the electric guitar and voice. This combination of repetition and contrast maintains interest.

Marking Guidelines for Question 1 are on page 16

Marking guidelines

Outcomes assessed:

H4 Articulates an aural understanding of musical concepts and their relationships in a wide variety of musical styles.

H6 Critically evaluates and discusses the use of the concepts of music in works representative of the topics studied and through wide listening.

Mark range: 1–4	<p>An answer in this range:</p> <ul style="list-style-type: none"> • states the excerpt has interest but provides no further clarification or support • does not recognise the aspects of the concepts of music within this excerpt which maintain interest • uses the wrong terminology, describes musical events incorrectly, or includes irrelevant information • makes observations that are inaccurate, superficial, and show no evidence of focused listening.
Mark range: 5–8	<p>An answer in this range:</p> <ul style="list-style-type: none"> • makes an attempt to discuss interest within the excerpt • refers to the concepts of music in only the most basic way and makes generalisations • does not relate other concepts of music to a discussion of how interest is maintained • includes irrelevant information and inaccuracies in describing musical events • makes contradictory statements, or otherwise demonstrates lack of focused listening.
Mark range: 9–12	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes some aspects of interest in the excerpt • demonstrates an understanding of how interest is achieved, but in support makes little reference to the concepts of music • may make some generalisations about the use of the concepts of music in the excerpt • may make some observations that do not relate to the question • may make some inaccurate observations.
Mark range: 13–16	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes in some detail aspects of how interest is maintained, referring to the concepts of music as support • demonstrates evidence of good listening and of musical awareness, providing several well-supported observations • may use other formats in explanations, e.g. diagrams etc. • may contain some inaccuracies in the observations, or may ignore some concepts of music.
Mark range: 17–20	<p>An answer in this range:</p> <ul style="list-style-type: none"> • demonstrates a sound understanding of how the concepts of music have been manipulated to maintain interest • gives detailed descriptions of the use of the concepts of music in maintaining interest • demonstrates evidence of focused listening through a significant number of well-supported observations • may use a variety of formats in explanations, e.g. diagrams etc. • uses terminology effectively and gives detailed descriptions of musical events.

Question 2 – Doug de Vries: *Captive*

Discuss the use of pitch and expressive techniques in this excerpt.

- There is an immediate, strong sense of the tonic created by the simple ostinato heard throughout the main body of this excerpt.
- The 7–1 (leading note–tonic) repeated two-note ostinato is heard right from the start on an acoustic guitar, and continues to the jazz section (approximately 1.5 minutes), although with varying prominence. This ostinato starts alone, but many layers are built over it as the excerpt progresses.
- The soprano saxophone melody is in a minor tonality that is strong despite the use of dissonance, particularly between the saxophone and violin.
- The violin explores extremely high-pitched notes that include harmonics.
- The saxophone uses a greater pitch range than the violin, but much of the dissonance between the two instruments is achieved in the upper ranges of both instruments.
- The saxophone uses expressive techniques such as lip bends and glissandi within the minor, very legato melodies. Vibrato is also used, along with contrasting articulations (for example, repeated notes are played short to contrast the slurred passages).
- The violin also uses vibrato, but often this is so extreme as to function as a pitch bend as well as an expressive technique.
- The two melodies tend to gravitate towards the same note, before then sliding off, often with a glissando played by one or both instruments.
- The plucked nature of the guitar ostinato provides contrast to the extremely legato melodies.
- The violin and saxophone melodies intertwine, and another saxophone (or similar sounding wind instrument) appears further in, creating shared melodic interest and polyphony above the repetitive ostinato.
- The instruments then use techniques such as melodic imitation leading into the new jazz section.
- The final section sees the guitar move off the ostinato and join in with the other instruments, using short phrases still featuring imitation, now shared between the guitar, saxophone and possibly a trumpet.
- A walking bass provides the harmonic foundation in the first few bars, played briefly on double bass, and again the pizzicato playing contrasts the more legato melodies.

Marking Guidelines for Question 2 are on page 18

Marking guidelines

Outcomes assessed: H4, H6

<p>Mark range: 1–4</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • states the excerpt has interest through pitch and expressive techniques but provides no further clarification or support • does not recognise the aspects of pitch and expressive techniques within this excerpt, or makes confused references to them • uses the wrong terminology, describes musical events incorrectly, or includes irrelevant information • makes observations that are inaccurate, superficial, and show no evidence of focused listening.
<p>Mark range: 5–8</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • makes an attempt to discuss pitch and expressive techniques within the excerpt • refers to pitch and expressive techniques in only the most basic way and makes generalisations that may or may not relate to the excerpt • does not relate other concepts of music to a discussion of the use of pitch and expressive techniques • includes irrelevant information and inaccuracies in describing musical events • makes contradictory statements, or otherwise demonstrates lack of focused listening.
<p>Mark range: 9–12</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes some aspects of pitch and/or expressive techniques in the excerpt • demonstrates an understanding of pitch and expressive techniques but in support makes little reference to other concepts of music • may make some generalisations about pitch and/or expressive techniques in the excerpt • may make some observations that do not relate to the question • may make some inaccurate observations.
<p>Mark range: 13–16</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes in some detail aspects of pitch and expressive techniques, referring to other concepts of music as support • discusses the use of pitch and expressive techniques in the excerpt • demonstrates evidence of good listening and of musical awareness, providing several well-supported observations • may use other formats in explanations, e.g. diagrams etc. • may contain some inaccuracies in the observations.
<p>Mark range: 17–20</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • demonstrates a sound understanding of both pitch and expressive techniques in this excerpt • gives detailed descriptions of the use of pitch and expressive techniques • demonstrates evidence of focused listening through a significant number of well-supported observations in an appropriately structured response • may use a variety of formats in explanations, e.g. diagrams • effectively uses terminology and gives detailed descriptions of musical events.

Question 3 – Ippolitov-Ivanov: *Procession of the Sardar*

With reference to the concepts of music describe how unity and contrast are achieved in this excerpt.

Both unity and contrast are created in this excerpt through the manipulation of the concepts of music.

- Unity is achieved throughout the excerpt through the use of repetition in the percussive accompaniment. In the first section, the rhythmic accompaniment is provided by triangle on the main beats, with snare drum and pizzicato strings on beats 1.5 and 2.
- The rhythmical repetition provides unity; however, contrast is achieved in the second section through a change in both rhythm pattern and in performing media. This section sees the triangle joined by a cymbal on the main beats, while a semiquaver/quaver pattern is now played by pizzicato strings, woodwinds and cymbal.
- The absence of percussive accompaniment in the bridge section provides both rhythmic and textural contrast. In the third section unity again is achieved through the use of repetition in the accompaniment, but contrast is again evident as there is yet another change in rhythm and tone colour. The accompaniment has grown again to include tambourine rolls, woodwinds and possibly brass.
- The structure of the excerpt reveals both unity and contrast. There are three clear sections, each one defined by its rhythmic accompaniment as described above; there is a bridge passage between the second and third sections.
- The performing media gives unity within the excerpt across sections; however, the sections contrast with one another due to differences in performing media. The first section contains a sixteen-bar melody of which the first and last four bars are similar, providing unity, and the phrases are very clearly defined as balanced bars of four. The melody is doubled by flute and bassoon (in octaves) allowing for contrasting tone colours.
- The second section sees a repeat of the first eight bars of the main melody, providing unity; however, contrast is achieved through a change in performing media, with a full string body playing this melody. The fuller sounding melody complements the fuller accompaniment as described above, with the larger, richer outcome providing contrast despite the repetition of melody.
- The absence of accompaniment in the bridge provides immediate textural contrast, as well as contrast in tone colour and pitch. However, there are melodic and rhythmic similarities in the bridge section, and the use of sequences is another unifying feature.
- The greatest contrast is achieved in the final section, with the introduction of a totally new melody, which uses shorter durations and embellishments, and is played on a solo instrument thereby reducing the thickness of melodic layers. The solo clarinet and solo oboe provide contrasting tone colours with their question–answer style melody. As with the melodies from previous sections, the tonality is still major and phrases are still balanced, but this is the end of the similarities. The shorter durations add flair, as do the ornamentations, especially in the descending passages on the clarinet. The clarinet and oboe are then joined by strings and brass for further contrast in tone colour.
- The dynamic contrasts in this excerpt are gradual (as would be expected in music for a ‘procession’) with a crescendo leading right from the introduction through to the end of the second section. The drop here to *mezzo piano* allows for another build to the end of the excerpt. These gradual increments provide dynamic contrast.

Marking Guidelines for Question 3 are on page 20

Marking guidelines

Outcomes assessed: H4, H6

<p>Mark range: 1–4</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • states the excerpt has unity and contrast but provides no further clarification or support • does not recognise the aspects of unity and contrast within this excerpt or makes confused references to unity and contrast • uses the wrong terminology, describes musical events incorrectly, or includes irrelevant information • makes observations that are inaccurate, superficial, and show no evidence of focused listening.
<p>Mark range: 5–8</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • makes an attempt to discuss unity and contrast, and their relationship to the excerpt • refers to unity and contrast in only the most basic way and makes generalisations • does not relate other concepts of music to a discussion of unity and contrast • includes irrelevant information and inaccuracies in describing musical events • makes contradictory statements, or otherwise demonstrates lack of focused listening.
<p>Mark range: 9–12</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes some aspects of unity and contrast in the excerpt • demonstrates an understanding of unity and contrast but in support makes little reference to the concepts of music • may make some generalisations about unity and contrast in the excerpt • may make some observations that do not relate to the question • may make some inaccurate observations.
<p>Mark range: 13–16</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes aspects of unity and contrast in some detail, referring to other concepts of music as support • discusses the use of unity and contrast in the excerpt • demonstrates evidence of good listening and of musical awareness, providing several well-supported observations • may use other formats in explanations, e.g. diagrams etc. • may contain some inaccuracies in the observations.
<p>Mark range: 17–20</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • demonstrates a sound understanding of unity and contrast in this excerpt, referring to appropriate and related concepts of music to support the explanation • gives detailed descriptions of the use of unity and contrast • demonstrates evidence of focused listening through well-supported observations in an appropriately structured response • may use a variety of formats in explanations, e.g. diagrams • effectively uses terminology and gives detailed descriptions of musical events.

Question 4 – Mousse T.: *Numero Uno*

Discuss the use of both tone colour and texture in this excerpt.

- This excerpt opens with a monophonic texture – a deeply pitched timpani playing a simple dotted riff which remains unchanged throughout. The timpani is hit with soft mallets, adding to the reverberations that echo increasingly towards the third and fourth repetitions of the riff.
- The next layer to be added is that of a swiftly descending scalar passage on the piano. The sustain pedal is held down throughout the descent, blurring the notes and providing reverberations similar to the effect from the timpani. Whilst there are only two layers of sound in this part of the excerpt, the texture appears thicker due to the use of the echo effect.
- The texture reverts to monophony (with just the timpani riff) until the next section when the main melody of the excerpt is introduced. This melody is played by the piano and is harmonised in thirds and sixths. The left-hand accompaniment is sparse, while the melody itself is simple and played in the middle range of the instrument.
- The texture becomes fuller with the addition of a new tone colour and layer of sound. This is a synthesised string sound which on first entering starts as a unison cello note, but as the excerpt builds towards the climax, this string sound expands in pitch with a warm sustained chordal accompaniment to the piano melody. The climax is achieved through the expansion of layers as well as through the effect of gradual crescendo.
- The penultimate tone colour also adds to the climactic build. It is achieved through use of a synthesised cymbal sound, manipulated to have the effect of a soft attack and quick crescendo. This sound is used only twice in the excerpt, highlighting the climax and producing the thickest texture of the excerpt. In the section between these two cymbal interjections the texture is widened even further with a harp playing swiftly-moving scales up and down – this adds to the emotive climax of the piece.
- The excerpt as a whole relies on the staggered entry of instruments to increase the texture from its sparse opening to its much fuller climax. The layers gradually build to the end of the excerpt where timpani, cymbal, harp, piano and synthesised strings are all heard – creating a warm, rich texture.
- The choice of performing media is interesting, with its combination of natural and synthesised sounds. The tone colours of the piano and harp are similar, featuring a rapid attack. The sounds of both these instruments, however, have a long decay, the piano due to the use of the sustain pedal. These two timbres provide tonal contrast to the percussive sounds and the sustained synthesised string notes.

Marking Guidelines for Question 4 are on page 22

Marking guidelines

Outcomes assessed: H4, H6

<p>Mark range: 1–4</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • states the excerpt uses tone colour and texture without providing any further clarification or support • does not recognise the aspects of tone colour and texture within this excerpt or makes very confused references to the two concepts • uses the wrong terminology; describes musical events incorrectly; or uses irrelevant information • makes observations that are inaccurate, superficial and show no evidence of focused listening.
<p>Mark range: 5–8</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • makes an attempt to describe tone colour and texture, and their relationship to this excerpt • refers to the concepts of tone colour and texture in only the most basic sense and makes generalisations that may or may not relate to the excerpt • does not relate other concepts of music to the use of tone colour and texture • includes irrelevant information and inaccuracies in describing musical events • may make contradictory statements and demonstrate lack of focused listening.
<p>Mark range: 9–12</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes some aspects of tone colour and texture in the excerpt • demonstrates an understanding of the concepts of tone colour and texture but with little reference to the other concepts of music • may make some generalisations about tone colour and texture in the excerpt • may include comments that do not necessarily relate to the question • may make several inaccurate observations.
<p>Mark range: 13–16</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • describes aspects of tone colour and texture in some detail, referring to other concepts of music as support • refers to appropriate and related concepts of music • shows evidence of careful listening and musical awareness, providing a number of well-supported observations • may use other formats in explanations, e.g. diagrams etc. • may contain some inaccuracies in the observations.
<p>Mark range: 17–20</p>	<p>An answer in this range:</p> <ul style="list-style-type: none"> • demonstrates a clear understanding of tone colour and texture, and uses appropriate terminology and/or description in the discussion of the musical events within this excerpt • provides detailed descriptions of the use of tone colour and texture • demonstrates evidence of focused listening and a significant number of well-supported observations in a suitably structured response • may use a variety of formats in explanations, e.g. diagrams.