

**2007**  
**Higher School Certificate**  
**Trial Examination**

# **Music 1**

## **Aural Skills**

### **General Instructions**

- Reading time – 5minutes
- Write using black or blue pen
- Write your student number and/or name at the top of every page
- Answer the questions in the spaces provided in this paper
- All instructions, musical examples and pauses for reading and writing are included on the recording.

**Total marks - 30**

Attempt ALL Questions 1 - 4

**This paper MUST NOT be removed from the examination room**

STUDENT NUMBER/NAME: .....























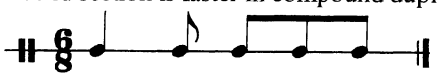




**NSW INDEPENDENT TRIAL EXAMS  
TRIAL HSC MUSIC 1 EXAMINATION 2007 ANSWERS  
(30 marks)**

**QUESTION 1 (6 marks)** *Theme For Naomi Uemura* by Phillip Arberg from the film *The Story of Naomi Uemura*.  
Describe the use of duration and dynamics and expressive techniques in this excerpt.

**DURATION**

- Tempo begins quite slowly. Steady beat is soon contrasted with pauses and rubato passages.
- Simple triple metre with  rhythmic motif, but the use of rubato makes this unclear at times.
- The rhythmic cells/values consist of  figures that are in time or with rubato.
- Many phrases finish with a *molto rall.*
- Second section is faster in compound duple metre with regular pulse and uses greater number of shorter note values.
-  repeated as an ostinato
- Beat is emphasised by recurring pedal point
- After a few bars, a rhythmic canon begins with second voice entering half a bar after first voice. This creates polyrhythm. There is also the impression of a 3 vs 2 suggesting crossrhythm due to placement of accents.
- There is a *molto rall.* at the end of the piece.

**DYNAMICS & EXPRESSIVE TECHNIQUES**

- Begins loudly and sustained, but long held notes create diminuendo as they decay.
- Different dynamics in phrases - the third phrase is softer.
- The second section begins softer (*mp*) and gradually crescendos to the beginning of the canon. There is then a diminuendo to *mp* by the end.
- Melodic lines are emphasised with a louder dynamic.
- Numerous accents are used in the opening phrases of each section, but these become less obvious as the section progresses, becoming more legato. The use of sustain pedal helps to create legato passages and allows for diminuendo.

**QUESTION 2 (8 marks)** *The Birth of Kije* by Sergei Prokofiev.

Refer to structure and discuss the use of tone colour and texture in this excerpt.

Basic outline:

Structure	Performing media	Texture
Intro part 1	solo trumpet	monophonic
Intro part 2	solo snare drum	
A	piccolo melody added to snare drum	monophonic
A1	flute countermelody against piccolo	polyphonic
B	Fr horns & trombones in harmony	homophonic
A2	pizz violins double flute countermelody against piccolo and snare drum	polyphonic
C	Oboe melody with horn/bassoon chords to accompany. Strings provide short fragment of B playing arco.	homophonic
A2	as before	polyphonic

- Each section has a major contrast in tone colour and texture to the others. After the intro, the piece is in rondo form. There is quite a distinctive contrast in richness and sound from one section to another.
- There is a large contrast between the length of the long intro melody and subsequent sections which are relatively short.
- Some passages have a single line and solo timbre while others have two lines and a combination of tone colours.
- The A section is heard in three different varieties of timbre combinations and texture as the number of accompanying instruments change during the excerpt.
- Instrument tone colours:  
Trumpet – some vibrato, slightly dark/warm sound for a trumpet, but still generally bright  
Snare Drum – very tight skin making thin timbre, resonant, even and controlled sound  
Piccolo – very bright, some overblowing, thin and shrill, Flute – a fuller sound than the piccolo, quite bright  
Horns/Troms – Dark, rounded, sonorous  
Strings – rich when played arco, violins have thin sound when pizzicato  
Oboe – thin and reedy, vibrato is added to add depth and colour to the sound

**QUESTION 3 (8 marks)** from Dusty Springfield - If You Go Away.

*Describe how CONTRAST has been created in this excerpt.*

Structure

- There are 4 distinct sections in this excerpt: Intro - Verse - Chorus and a brief reprise of Verse.
- These sections are delineated mostly by changes in the vocal register, tonality, accompaniment, dynamics and tempo.
- The song almost has a recitative / aria style.

Pitch

- The vocal melody of the Verse has a series of descending phrases. Each is one bar in length and lower than the last.
- Each of these phrases has a narrow pitch range, a fairly flat contour – moving mainly down by step and incorporating a number of repeated notes.
- The violin countermelody has a more ascending contour and features some quite large upward leaps.
- The vocal melody of the Verse begins in the singer's middle / low register and finishes in her lowest register.
- At the start of the Chorus the tessitura immediately becomes much higher. It lies in the higher register of the singer's voice.
- Each of the phrases of the Chorus has a vocal anacrusis that ascends in pitch.
- These phrases then descend creating an arched contour.
- These phrases are repeated. The third time at a higher pitch giving this section a generally ascending contour.
- In the reprise of the Verse the vocal melody descends through a series of descending sequences as it did at the end of the Verse.
- The general pitch of the accompaniment also changes. The violins play much higher in the Chorus than they do in the Verse or its reprise.
- The Intro and the Verse have a minor tonality. The tonality changes to major in the Chorus.

Duration

- The Intro and the Verse have a moderate tempo.
- There is some rubato in the Verse - 'stretching' the 3<sup>rd</sup> beat of some bars.
- The tempo slows down at the end of the Verse. Each time the phrase "If you go away" is repeated, it is slower.
- Then in the Chorus the tempo picks up. It is noticeably faster and it has a much stronger sense of regular pulse.
- The song has a simple triple metre.
- In the Chorus the vocal line has a more swung / compound feel.
- There are more sustained / longer notes in the vocal melody of the Chorus than in the Verse.
- The accompanying harp arpeggios in the Verse are the shortest notes - quavers.
- The long sustained notes in the accompaniment in the Chorus are the longest notes in the excerpt – dotted minims.

Texture

- The Intro has a homophonic texture. The melody is played by the violins; accompanied by arpeggios - played by the harp. There is an independent bass line played by the double bass.
- In the Verse the vocal soloist takes the main melodic role but in the first half of the Verse, the violins play a quite independent countermelody. This section has a more polyphonic texture. The accompaniment of arpeggios and the bass line continue throughout the Verse.
- In the Chorus the violin countermelody stops and the strings and wind instruments sustain long notes. The Chorus is homophonic.
- In the reprise of the Verse the original violin countermelody is not heard, so this section is also homophonic.

Tone Colour

The singer uses a variety of vocal tones to create contrast in her performance.

- She uses her chest voice throughout the Verse and her vocal tone is almost husky in her lowest register towards the end of this section.
- In one phrase in the Verse she almost speaks the words "and the night was long".
- The very beginning of the Chorus the singer very briefly uses her head voice as she sings "but if you stay".
- Her vocal tone quickly changes to her 'belt' voice and this full vocal tone is sustained throughout the Chorus.

There is considerable variation in the accompanying instrumentation of each section.

- The Intro uses mainly strings (incl. harp). Woodwind instruments play but are not prominent.
- In the Verse an electric guitar is added. This guitar plays long single notes and uses a kind of reverb effect to alter its tone colour. Its role is to play the bass line.
- An acoustic guitar is added in the Chorus but is not prominent.
- The addition of drums in the Chorus is more obvious, especially the sound of the cymbals.
- In the Chorus the electric guitar drops out and the double bass becomes more prominent - playing the bass line.
- In the Chorus brass instruments (French Horns) and percussion (vibraphone) are added but they are not prominent.
- In the reprise of the Verse the French Horns, vibraphone and acoustic guitar continue to play - contrasting the original accompaniment of the Verse.

Dynamics and Expressive Techniques

- In the Verse the solo vocal is relatively soft and it becomes gradually softer as the vocals descend in pitch. The instrumental accompaniment is also quite soft.
- In the Chorus the solo vocal is much louder and it becomes very loud as the vocals ascend in pitch. Here the accompaniment too is loud.
- In the reprise of the Verse the solo vocal and accompaniment returns to a soft dynamic level.
- There is an obvious use of rubato in the Verse, especially towards the end of this section. The use of rubato is not evident in the Chorus.
- The vocal soloist uses vibrato on the long held notes in the Chorus but this technique is not obvious in the Verse.

**QUESTION 4 (8 marks) Wonderwall**

*Compare the similarities and differences between the two versions.*

**Oasis**

**Paul Anka**

<p>Duration</p> <ul style="list-style-type: none"> <li>• In 4/4 time with moderate tempo established by the guitar, playing a very repetitive strumming pattern across the main chord pattern, which has a syncopated feel</li> <li>• Rhythmic phrasing of the vocals is more strictly maintained to fit in with the pulse established by the guitar and the drums which enter later</li> <li>• Each instrument has very independent rhythmic ideas, i.e. the cello comes in and plays minims using long, sustained notes as a form of harmony, in contrast to the drums which played a syncopated, yet repetitive pattern throughout often accenting the 'off beats' to create variety- different to the regular swing pulse of Paul Anka drums</li> <li>• Role of guitar creates some rhythmic interest playing broken chords which contrast to the repetitive nature of the other instruments</li> <li>• Bass guitar plays a syncopated pattern which works with the drums and also defines the chordal progression throughout</li> </ul>	<p>Duration</p> <ul style="list-style-type: none"> <li>• Swing Beat defined by the hi hat swing quavers</li> <li>• Phrasing of the vocal line is syncopated and many of the rhythmic patterns of the accompanying instruments are also syncopated</li> <li>• Instruments play a combination of swing quavers and other jazz phrases, long – short pattern in quavers</li> <li>• Each instrument in the Big Band plays a different rhythmic pattern in 4/4 time, often 'riff' like with a sense of call and response with the vocal line</li> <li>• Use of short 1-2 bars phrases, with lots of interplay between instruments and their rhythmic ideas, all of which are played in a quite repetitively in various parts of the performance.</li> <li>• A moderately fast tempo for the piece, which contrasts to the Oasis version</li> <li>• Many of the accents played by frontline instruments are also accented by the drums to create the 'Big Band' feel, although playing of regular 'swing' pattern on the hi-hats also defines style in many sections</li> </ul>
<p>Pitch</p> <ul style="list-style-type: none"> <li>• Same melodic line as the Paul Anka version, although the interpretation has less inflection and is quite strictly performed</li> <li>• Harmonic support created by the guitar strumming pattern to define rate of progression (2 chords per bar) throughout, while second guitar creates harmonic contrast later in the piece as the performance develops</li> <li>• Cello plays sustained notes (minims) to create harmonic foundation, very different to the bassline of the Paul Anka version, additional strings added to create harmony as the piece progresses</li> <li>• Overall harmonic outline is not as rich due to only using a small amount of instruments, guitars, cello, voice etc in the performance</li> </ul>	<p>Pitch</p> <ul style="list-style-type: none"> <li>• Use of call and response with the various frontline sections, trumpets, trombones, saxophones playing individual melodic lines</li> <li>• Melody is similar to Oasis but the use of melodic inflection and varied phrasing creates difference from the male voice</li> <li>• Bass defines harmony, creating foundation of chords in the verse then creating stability with a walking bassline in the chorus</li> <li>• More complicated harmonic ideas with combination of all rhythm section instruments, i.e., piano, bass playing harmonic roles, trombones play mainly notes from chords to support harmony, chord voicings are more complex to create the 'jazz' harmonies</li> <li>• Piano plays improvised style of role while other instruments define harmonic and melodic with arranged parts</li> <li>• In contrast the saxophones and trumpets, play a series of 'riff' like phrases to provide a response to the melodic line of the vocals</li> </ul>
<p>Performing Media</p> <ul style="list-style-type: none"> <li>• Steel string guitar</li> <li>• Cello – more strings as piece progresses</li> </ul>	<p>Performing Media</p> <ul style="list-style-type: none"> <li>• Use of large instrumentation, Big Band formation using Drums, bass, Piano combined with Trumpet,</li> </ul>

<ul style="list-style-type: none"> <li>• Voice (male)</li> <li>• Electric guitar midway through</li> <li>• Drums</li> </ul>	<p>Trombone, Saxophone sections</p> <ul style="list-style-type: none"> <li>• Large group of instruments which is varied at times to create interest</li> </ul>
<p>Structure</p> <ul style="list-style-type: none"> <li>• Same structure as the Paul Anka version, presentation of verse then chorus throughout</li> <li>• Not as complex due to less instruments and different functions of these within the performance</li> </ul>	<p>Structure</p> <ul style="list-style-type: none"> <li>• Utilises the same musical structure, with the verse -- chorus being defined and the same chordal sequence utilised throughout</li> </ul>
<p>Tone Colour</p> <ul style="list-style-type: none"> <li>• Sparse guitar tone (metallic) in the opening section, quite percussive</li> <li>• Vocal line is almost spoken like, 'today is gonna be the day' which gives a dry tone to the presentation</li> <li>• Cello tone is long – sustained like a drone</li> <li>• Second guitar is electric with some effects (chorus – delay) to create contrast</li> <li>• Drums uses the 'flam' effect, almost like brushes on the snare and hi-hats which gives a softer, almost 'folk like' tone quality which contrasts with the Big Band version</li> </ul>	<p>Tone Colour</p> <ul style="list-style-type: none"> <li>• Vocalist's tone is more full in sound, utilising a variety of tone colours as the piece intensifies, i.e., more forced and defines in the chorus section of the piece, while verse is slightly more detached and deliberate. Often quite rhythmical, defining the pulse of the words in conjunction with the ensemble</li> <li>• Overall vocal tone quite 'jazz' like with a sense of smoothness in the phrasing and interaction with the band as the piece progresses</li> <li>• Varied tone colours in the band as the piece progresses, i.e., the soft tone of trumpets initially which then becomes more percussive and defined as the piece progresses</li> </ul>
<p>Texture</p> <ul style="list-style-type: none"> <li>• Lighter texture in first section of the verse with just guitar and voice which then increases with the addition of a cello part and drums</li> <li>• As the chorus develops the additional guitar playing broken chords increases texture, but still quite light in comparison with the Paul Anka version</li> <li>• Maintains homophonic texture throughout with subtle contrast created with the addition of more instruments, a gradual layering of sound, ie cello, strings, drums, second guitar</li> <li>• Sparse in first part of verse, then more layers, most layers used in the chorus</li> </ul>	<p>Texture</p> <ul style="list-style-type: none"> <li>• Although homophonic, chords supporting melodic line, there is a use of continual textural contrast throughout</li> <li>• Verse has voice just with rhythm section and some frontline interjections which remains quite light on section 'Backbeat you heard it on the street'</li> <li>• Texture continues to build to being quite dense, especially in section 'Save me ...' in the chorus with increased layers from the frontline instruments and also a greater volume and overall layers of sound</li> <li>• Much thicker texture than Oasis version</li> </ul>
<p>Expressive Techniques</p> <ul style="list-style-type: none"> <li>• Limited use of expressive techniques, most performing media stays the same in its role throughout</li> <li>• Remains constant unlike the continuous changes in the Big Band style</li> </ul>	<p>Expressive Techniques</p> <ul style="list-style-type: none"> <li>• Use of varied techniques i.e., soft short staccato notes, which are later contrasted with louder, more articulated accents as the piece gains momentum and build in intensity</li> </ul>
<p>Dynamics</p> <ul style="list-style-type: none"> <li>• Starts off softly as texture is lighter, continues to build in volume as the piece progresses</li> <li>• Volume changes are more gradual across verse and chorus whereas the Big Band uses more extreme changes throughout</li> </ul>	<p>Dynamics</p> <ul style="list-style-type: none"> <li>• Continual changes in dynamics, relative to the verse or chorus of the song, this is often related to the level of intensity from the vocals which then influences the band's level of playing</li> </ul>

Total /30



## MUSIC 1 AURAL SKILLS 2007 MARKING GUIDELINES FRAMEWORK

Outcomes Assessed H4, H6

<b>Marks: 1 [1]</b>	<b>Marks: 2- 3 [2]</b>	<b>Marks: 4 - 5 [3]</b>	<b>Marks: 6-7 [4-5]</b>	<b>Marks: 8 [6]</b>
<p>An answer in this range:</p> <ul style="list-style-type: none"> <li>• states the excerpt has/uses the focus concept without any further clarification or support</li> <li>• does not recognise or state concepts or aspects of the focus concept or makes very confused references to music concepts</li> <li>• uses little or incorrect terminology and/or descriptions of musical events and includes irrelevant information</li> <li>• makes observations that are inaccurate and superficial with no evidence of focused listening</li> </ul>	<p>An answer in this range:</p> <ul style="list-style-type: none"> <li>• makes an attempt to describe the focus concept and its relationship to the excerpt</li> <li>• refers to the concept in only the most basic sense and often provides generalisations that may not relate to the excerpt</li> <li>• does not relate other concepts to the focus concept by way of support</li> <li>• often provides irrelevant information and may be quite inaccurate in describing musical events</li> <li>• may make contradictory statements and demonstrate lack of focused listening</li> </ul>	<p>An answer in this range:</p> <ul style="list-style-type: none"> <li>• describes some aspects of the focus concept and uses correct terminology in their discussion of the excerpt</li> <li>• demonstrates an understanding of the focus concept but with little reference to other musical concepts in support</li> <li>• may make some generalisations about the focus concept in the excerpt</li> <li>• may include observations that do not necessarily relate to the question</li> <li>• may make several inaccurate observations</li> </ul>	<p>An answer in this range:</p> <ul style="list-style-type: none"> <li>• Describes aspects of the focus concept in some detail and uses appropriate terminology in the discussion of the musical events in the excerpt</li> <li>• Demonstrates an understanding of the concept as used in the excerpt</li> <li>• refers to appropriate and related musical concepts</li> <li>• demonstrates evidence of careful listening and musical awareness providing a number of well supported observations</li> <li>• may use other formats for explanation eg - diagrams</li> <li>• some inaccuracies in the observations may be evident</li> </ul>	<p>An answer in this range:</p> <ul style="list-style-type: none"> <li>• demonstrates a clear understanding of the focus concept in the excerpt and uses appropriate terminology and/or description in the discussion of the musical events within the excerpt</li> <li>• refers to appropriate and related musical concepts in their answer to support observations</li> <li>• demonstrates evidence of focused listening and a significant number of well supported observations in a suitably structured response</li> <li>• may include a variety of formats - eg diagrams/notation, to aid explanation</li> </ul>

The Trial examination and marking guidelines/suggested answers have been produced to help prepare students for the HSC to the best of our ability.  
Individual teachers/schools may alter parts of this product to suit their own requirement.

