PICNIC POINT HIGH SCHOOL

KNOWLEDGE IS LIFE

2008
Higher School Certificate
Preliminary Examination

Music 1
Aural Skills

General Instructions

- Reading time – 5 minutes
- Working time – 1 hour
- 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 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: .....

STUDENT NAME/NUMBER.....

QUESTION 1 (6 marks)

Question 1 is based on ***Pennsylvania 6-5000*** by the Brian Setzer Orchestra.
The excerpt will be played FIVE times for you to complete your answer.

Time:	First playing	short pause
	Second playing	30 second pause
	Third playing	1 minute pause
	Fourth playing	1 minute pause
	Fifth playing	2 minute pause

*With reference to the **LAYERS OF SOUND** discuss how **INTEREST** is created in this piece.*

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STUDENT NAME/NUMBER.....

Question 1 continued

End Question 1 /6

STUDENT NAME/NUMBER.....

QUESTION 2 (8 marks)

Question 2 is based on an excerpt from the ***Polovtsian Dances*** composed by **Alexander Borodin**.
The excerpt will be played FIVE times for you to complete your answer.

Time:	First playing	short pause
	Second playing	30 second pause
	Third playing	1 minute pause
	Fourth playing	1 minute pause
	Fifth playing	2 minute pause

*Identify the **PERFORMING MEDIA** and discuss the composer's use of **TONE COLOUR** in this excerpt.*

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STUDENT NAME/NUMBER.....

Question 2 continued

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End Question 2 /8

STUDENT NAME/NUMBER.....

QUESTION 3 (8 marks)

Question 3 is based on an excerpt from ***My Favourite Things*** by **Tony Bennett**.
The excerpt will be played FIVE times for you to complete your answer.

Time:	First playing	short pause
	Second playing	30 second pause
	Third playing	1 minute pause
	Fourth playing	1 minute pause
	Fifth playing	2 minute pause

*Discuss how **PITCH** is used to create **UNITY** and **CONTRAST** in this excerpt.*

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Question 3 continued

End Question 3 /8

STUDENT NAME/NUMBER.....

QUESTION 4 (8 marks)

Question 4 is based on two versions of ***Lucy in the Sky with Diamonds.*** Version 1 is by the **Beatles** and Version 2 is by **Ron Goodwin.** The two versions will be played in the order set out below for you to complete your answer.

First playing	1st version	The Beatles	short pause
Second playing	2nd version	Ron Goodwin	short pause
Third playing	1st version	The Beatles	short pause
Fourth playing	2nd version	Ron Goodwin	short pause
Fifth playing	1st version	The Beatles	30 second pause
Sixth playing	2nd version	Ron Goodwin	30 second pause
Seventh playing	1st version	The Beatles	1 minute pause
Eighth playing	2nd version	Ron Goodwin	2 minute pause

*With reference to the **CONCEPTS OF MUSIC** compare the two versions. You do not need to mention all concepts in your answer.*

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STUDENT NAME/NUMBER.....

Question 4 continued

End Question 4 /8

Total /30

NSW INDEPENDENT TRIAL EXAMS

PRELIMINARY MUSIC 1 EXAMINATION 2008 ANSWERS (30 marks)

QUESTION 1 (6 marks) ***Pennsylvania 6-5000*** by the Brian Setzer Orchestra.

*With reference to the **LAYERS OF SOUND** discuss how **INTEREST** is created in this piece.*

- Brass ensemble (sampled at the start), plays a descending melodic line, over a scratched record tone colour/sound effect, with use of contrasting small sections of music
- The drum layer then enters with a drum fill followed by a percussive shaker pattern which is repeated throughout with the main one bar melodic riff played by the saxophones
- The frontline section in combination with a female voice singing 'Oh Yeah' creates interest in the melodic delivery through the use of a call and response pattern until the main verse starts. The addition of a small group of males saying "Pennsylvania 6500" creates interest before the start of the verse. The constant change between the use of the percussion then only the melodic line creates further interest
- A walking bass line enters and continues throughout
- Interest is achieved through the continually changing use of instrumentation and tone colour, which influences the texture of the piece in the opening section.
- The entrance of a lead guitar fill creates interest with a fast guitar fill, which is then followed by a full section of the main riff with a drum beat/percussive accompaniment, in a shuffle style while the main vocal line is delivered by the male vocalist using quite sparse texture due to the rather thin tone colour. Underlying this, a contrasting syncopated hornline, creates harmonic interest and further defines the chord pattern under the vocals, in combination with a thick chordal pattern from the guitar
- The use of a dotted-shuffle pattern by the drums, combined with the percussion layers/hand claps creates a solid basis upon which the more rhythmically varied vocal line and a rather sparse chordal accompaniment is provided by the guitar using a clean tone
- As the piece develops, further interest is created through the continual layering of the melodic line (voice) with the ongoing melodic responses of the brass/saxophones which are the frontline section in this contemporary adaption of the 'Big Band Style' creating interest through the use of call and response of backing singers.
- Further interest is created as the layers of sound continue to build as the piece progresses, with the addition of a second vocal line which creates harmonic interest, combined with the repeated layer of the main horn ostinato, which is played sequentially over the chords of 1,4 and 5 and help to define the rate of harmonic progression within the piece.
- Interest is also created when the layers of pitch – melody, modulate in the final section of the piece as many instruments (guitar playing ongoing improvised fills), backing vocals (sing 'oh yeah' and 'Pennsylvania 6500' are playing which means that although it is a lot of repeated idea, the repetitions have variation which create interest throughout
- By using a range of layers of sound/different tone colours and roles, which are combined in different ways, the interest is maintained throughout

QUESTION 2 (8 marks) The ***Polovtsian Dances*** composed by **Alexander Borodin**.

*Identify the **PERFORMING MEDIA** and discuss the composer's use of **TONE COLOUR** in this excerpt.*

The excerpt may be divided and discussed within the following three sections:
Section 1 – Harp accompaniment playing broken chords mainly featuring tonic and dominant of minor key against the choral melody which ends in a major tonality. The melody is performed by a female choir, featuring the upper voices/soprano section. Their melody consists of 2, four bar phrases – each phrase is marked by a repeated note followed by an ascending interval of a Perfect 5th. demonstrating vocal range and register. The choir sings in unison. An oboe is heard doubling and re-enforcing this choral melody. Tone colour is clear, warm and peaceful.

Section 2 – The harp accompaniment continues of broken chords re-enforcing both tonality and harmony of melody. In this section, the darker alto voices of female choir are introduced, exploring a new range of the vocal melody – an 8ve lower than the opening melody, the opening interval of this new melody features a repeated note, followed by an interval of an ascending minor 3rd. The phrase structure of this melody is similar to that heard in the previous section. Violins also enter playing a counter melody against the main choral melody. The cor anglais is heard instead of the oboe, again the doubling the alto melody just as the oboe did in section 1. The melody has a warmer tone colour than previously.

Section 3 – In this final section, there is a new combination of the performing media as both sections of the choir are heard together. The cello section is featured performing the counter melody which was previously performed by the Violins representing a change in tone colour for this melody. The melody performed by the alto voices of the choir follow closely to the material performed by the cellos. The upper voices of the choir climax in this section – extending the melody. Pizzicato accompaniment is heard by the upper strings with punctuation by the triangle. The melody fragments towards the end of the excerpt (opening of the motive) heard passed between the two choral parts in imitation – the sopranos first with the oboe doubling and the altos to follow with the cor anglais doubling. The tone colour of this section is similar but grander to the opening section because there are now more layers.

QUESTION 3 (8 marks) ***My Favourite Things*** by **Tony Bennett**.

*Discuss how **PITCH** is used to create **UNITY** and **CONTRAST** in this excerpt.*

This piece is based upon the one tune of which the melody and chord progression are repeated a number of times but with variation, creating both unity and contrast. Melodic material is presented by a male voice in the main verse, although contrast is created in the way that the vocalist interprets the melodic line, with use of syncopated rhythmic phrasing and a variety of subtle changes in delivery of the melody, working with the main instruments of the Big Band. There is also the support of a sustained string line which provides harmonic support for the melody.
The use of the supporting instruments, ie the frontline (Trumpets, Trombones and Saxophones) are very important throughout as they provide and ongoing harmonic support by playing repeated 'riff-like' patterns that harmonise with the main melodic line, using a variety of accents with the drums. At times they also play a counter melodic role which creates interest throughout.
At times, the use of Pitch is almost call and response between the vocalist and the instrumental instruments.
Unity is created through the constant use of the same harmonic chord progressions throughout and a similar style of melodic and harmonic interpretation.
Further contrast is created with the pitch material by using a the frontline instruments (Trumpets, Trombones and Saxophones) to provide a melodic interlude prior to the commencement of an improvised solo on the vibraphone. This interlude takes the form of the main melodic shape and chord changes but provides contrast by presenting subtle variations on the main melody.
By having the melody performed by the frontline section of the band, this creates a further sense of musical unity, despite being different melodic material.
The improvisation by the vibraphone explores the pitch of the main chord changes, reinforcing the main harmonic structure of the piece
Immediately after this, the saxophones present a variation of the main melody (Pitch material) as an instrumental, while the brass instruments punctuate the harmonic changes with chord accents with the rhythm section played by the whole frontline section. This provides a sense of contrast with the flowing presentation of the melodic material by the saxophones.
Another vibraphone solo explores the pitch with a much more rapid and angular exploration of the melody, which is bounded within the chord structure of the main verse. This creates contrast.
The return of the main melody by the male voice, provide unity as the main melodic material is represented at the end of the excerpt
Although the repetition of the main chord structure and provides unity, the different treatments of the pitch by different instruments, both solo and group based, provides ongoing interest throughout.
By using the same rhythm section/harmonic feel throughout, combined with similar instrumentation unity is established with some minor textural contrasts evident as the piece progresses.
Contrast is developed through the varied changes in the Pitch material as it is presented within the excerpt. (voice with band, instrumental – frontline, vibraphone solo with band, frontline melodic line – saxes, supported by the brass, further development of the melodic line/pitch through another vibraphone solo, return of main voice with band accompaniment).

QUESTION 4 (8 marks) Two versions of ***Lucy in the Sky with Diamonds*** the **Beatles** and **Ron Goodwin.**

*With reference to the **CONCEPTS OF MUSIC** compare the two versions. You do not need to mention all concepts in your answer.*
Same

- Both excerpts have an introduction
- Both excerpts begin with the same time signature of 6/8 and change to 4/4 for the chorus.
- Both excerpts have the same melodic ideas for each section of the song (Verse/Chorus)
- Both have same structure

MUSIC 1 AURAL SKILLS 2008
MARKING GUIDELINES FRAMEWORK

Outcomes Assessed P4, P6

Marks: 1 [1]	Marks: 2- 3 [2]	Marks: 4 - 5 [3]	Marks: 6-7 [4-5]	Marks: 8 [6]
An answer in this range: • states the excerpt has/uses the focus concept without any further clarification or support • does not recognise or state concepts or aspects of the focus concept or makes very confused references to music concepts • 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	An answer in this range: • makes an attempt to describe the focus concept and its relationship to the excerpt • refers to the concept in only the most basic sense and often provides generalisations that may not relate to the excerpt • does not relate other concepts to the focus concept by way of support • often provides irrelevant information and may be quite inaccurate in describing musical events • may make contradictory statements and demonstrate lack of focused listening	An answer in this range: • describes some aspects of the focus concept and uses correct terminology in their discussion of the excerpt • demonstrates an understanding of the focus concept but with little reference to other musical concepts in support • may make some generalisations about the focus concept in the excerpt • may include observations that do not necessarily relate to the question • may make several inaccurate observations	An answer in this range: • Describes aspects of the focus concept in some detail and uses appropriate terminology in the discussion of the musical events in the excerpt • Demonstrates an understanding of the concept as used in the excerpt • refers to appropriate and related musical concepts • demonstrates evidence of careful listening and musical awareness providing a number of well supported observations • may use other formats for explanation eg - diagrams • some inaccuracies in the observations may be evident	An answer in this range: • 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 • refers to appropriate and related musical concepts in their answer to support observations • demonstrates evidence of focused listening and a significant number of well supported observations in a suitably structured response • may include a variety of formats - eg diagrams/notation, to aid explanation

Different

- The ensemble for each version differs – the Beatles version is of traditional Rock medium (electric guitar, electric bass, synthesizer drums, male vocals, electric effects etc) while the Goodwin version makes use of a symphony orchestra – including the piano which is used to feature in the verses with strings used as accompaniment. (Students may break the work into its sections and discuss the variety in instrumentation used through each section of this version)
- The Goodwin version begins with the use of the brass and string sections in creating a homophonic texture. The brass performs the oom-pah accompaniment following closely to the pulses of 6/8 – this section is also longer than that of the Beatles version. The Beatles version begins with a single line on the synthesizer – the introduction is shorter consisting of only 2 bars.
- The time signature in the Goodwin version changes to 4/4 after the break leading into the chorus.
- The Goodwin version could be considered more of an improvisation upon the framework of the Beatles version as the melodic ideas are often embellished with more complex melodic shapes
- Silence is used in the Goodwin version as a means to break sections of the work – this is not the case in the Beatles excerpt which relies on the drum kit to connect between verses and chorus
- The Beatles version has 2 distinct tone colours which reflect the verse chorus structure, a psychedelic rock sound for verse and a rock sound for chorus. The Goodwin version has much more contrast of tone colour within each section
- Goodwin version makes use of counter melody while the Beatles version is more homophonic
- The introduction of the Goodwin version is at a louder dynamic and there is more dynamic contrast throughout with sudden changes between *p* and *ff*

Total /30