



# MUSIC EDUCATION RESEARCH

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## MUSIC 1 HSC AURAL SKILLS

## PAST EXAMINATION QUESTIONS

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2020

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 46 seconds) from *Gibraltar* by Beirut will be played FIVE times for you to answer

Question 1.

Describe the **structure** of this excerpt, with reference to its performing media.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 45 seconds) from 'Overture' from *Colas Breugnon, Op. 24* by Dmitri Kabalevsky will be played SIX times for you to answer Question 2.

Explore the use of **dynamics** and **expressive techniques** in this excerpt.

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 13 seconds) from *Didge Fusion* by William Barton will be played SIX times for you to answer Question 3.

Explain how **tension** is created in this excerpt.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 30 seconds) from *Everlasting Motion* (feat. Hamid El Kasri) by Jacob Collier will be played SIX times for you to answer Question 4.

This excerpt is from 5:05–6:34 of *Everlasting Motion* (feat. Hamid El Kasri) by Jacob Collier which appears on the 'Djesse Volume 1' album (2018).

Analyse how **musical interest** is achieved in this excerpt. In your answer, make reference to **duration** and **ONE** other concept of music.

2019

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 11 seconds) from *YYZ* by Rush will be played FIVE times for you to answer Question 1.

Explain how **duration** is used in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 45 seconds) from *Where?* by Kate Miller-Heidke will be played SIX times for you to answer Question 2.

Explore the use of **pitch** and **dynamics** and **expressive techniques** in this excerpt.

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 4 seconds) from *Loyal* by ODESZA will be played SIX times for you to answer Question 3.

Describe how the use of **technology** has affected **tone colour** and **texture** in this excerpt.

### QUESTION 4 (8 MARKS)

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*Quenelle with Regency Sauce, Etc.* (1 minute 32 seconds) by Thomas Newman will be played SIX times for you to answer Question 4.

Analyse the use of both **unity** and **contrast** in this work.

2018

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 39 seconds) from *Westworld* by Ramin Djawadi will be played FIVE times for you to answer Question 1.

Describe the use of **tone colour** in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 40 seconds) from *Mutant Brain* by Sam Spiegel and Ape Drums will be played FIVE times for you to answer Question 2.

Explore how **duration** is used in this excerpt.

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 13 seconds) from *An American in Paris* by George Gershwin will be played SIX times for you to answer Question 3.

Analyse how **contrast** is used in this excerpt.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 42 seconds) from *Don't You Worry Child* arranged by The Piano Guys will be played SIX times for you to answer Question 4.

Explain how **texture** is used in this excerpt.

2017

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute) from *To Tsantiraki* by Eleni Vitali will be played FIVE times for you to answer Question

1.

Describe the use of **pitch** in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 38 seconds) from *What are you doing?* from the soundtrack to *Mouse Hunt* by

Alan Silvestri will be played SIX times for you to answer Question 2.

How is **musical interest** created in this excerpt?

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 42 seconds) from *Across the Night* by Silverchair will be played SIX times for you to answer Question 3.

Explore the **roles** of the **sound sources** in this excerpt.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 18 seconds) from *In a Hurry* by Christian McBride will be played SIX times for you to answer Question 4.

Explain how both **unity** and **contrast** are achieved in this excerpt.

2016

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 35 seconds) from *Bridge Building Man* by Rick Price will be played FIVE times for you to answer Question 1.

Describe the **structure** of this excerpt with reference to the use of **sound sources**.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 29 seconds) from *Overture* from *La Traviata* by Giuseppe Verdi will be played SIX times for you to answer Question 2.

Explain how **pitch** relates to **texture** in this excerpt.

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 9 seconds) from *Sinuoso Trópico* by Jacqueline Fuentes will be played SIX times for you to answer Question 3.

How are **expressive techniques** and **duration** used in this excerpt?

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 56 seconds) from *Mombasa* by 2Cellos will be played FIVE times for you to answer Question 4.

Explain how **tension** is achieved in this excerpt.

2015

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 7 seconds) from *Farandole* from *L'Arlésienne Suite No. 2* by Georges Bizet will be played FIVE times for you to answer Question 1.

How is **melodic material** used in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 17 seconds) from *It Ain't Necessarily So* performed by Herbie Hancock will be played SIX times for you to answer Question 2.

Explain how the **layers of sound** are used in this excerpt to achieve **unity** and **contrast**.

### QUESTION 3 (8 MARKS)

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Question 3 is based on excerpts from two versions of *I Just Don't Know What to Do With Myself*.

Version 1 (50 seconds) is performed by Dusty Springfield. Version 2 (50 seconds) is performed by The White Stripes. Both versions will be played FIVE times for you to answer Question 3.

Compare how the **concepts of music** are used in the two versions of *I Just Don't Know What to Do With Myself*.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 3 seconds) from *Kalkadunga Yurdu* performed by The Australian Voices will be played SIX times for you to answer Question 4.

How are the **voices** used to create **musical interest** in this excerpt?



2014

QUESTION 1 (6 MARKS)

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An excerpt (1 minute 17 seconds) from *Fairground* (Rollo and Sister Bliss Remix) by Simply Red will be played

FIVE times for you to answer Question 1.

How are **sound sources** used in this excerpt?

QUESTION 2 (8 MARKS)

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An excerpt (1 minute 27 seconds) from *Superbol* performed by Alms for Shanti will be played SIX times for

you to answer Question 2.

Describe the **musical features** of this excerpt.

QUESTION 3 (8 MARKS)

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An excerpt (1 minute 9 seconds) from *The Attack of the Hook-Handed Man* composed by Thomas

Newman will be played SIX times for you to answer Question 3.

How is **tension** created in this excerpt?

QUESTION 4 (8 MARKS)

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An excerpt (1 minute 17 seconds) from *Run Me Down* performed by The Notting Hillbillies will be played SIX

times for you to answer Question 4.

How does **structure** contribute to both **unity** and **contrast** in this excerpt?

QUESTION 1 (6 MARKS)

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An excerpt (1 minute 4 seconds) for you to answer Question 1.

from *Come on Over* by Elana Stone will be played FIVE times short pause

Describe the use of **pitch** in this excerpt.

QUESTION 2 (8 MARKS)

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*Fanfare* (1 minute 30 seconds) performed by James Morrison and Swing City will be played SIX times for you to answer Question 2 part (a) and part (b).

(a) Outline the **structure** of this work.

(b) How is **texture** developed in this work?

QUESTION 3 (8 MARKS)

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An excerpt (1 minute 20 seconds) from *Firework* performed by Despite My Deepest Fear will be played SIX times for you to answer Question 3.

Explore the **features** of the styles used in this excerpt.

QUESTION 4 (8 MARKS)

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An excerpt (1 minute 25 seconds) from *Wedding Day at Troldhaugen* by Edvard Grieg will be played SIX times for you to answer Question 4.

With specific reference to the **concepts of music**, explain how **contrast** is achieved in this excerpt.

2012

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 12 seconds) from *Back in Black* performed by Christa Hughes and the Honky Tonk

Shonks will be played FIVE times for you to answer Question 1.

Explore the use of **duration** in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 19 seconds) from *Finding Frangipanis* performed and composed by

Jane Aubourg will be played SIX times for you to answer Question 2.

Identify the **layers of sound** in this excerpt and describe how they are used.

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 25 seconds) from *Wildcat Fanfare (Drumline)* by Colin O'Malley will be played SIX

times for you to answer Question 3.

How is **musical interest** maintained in this excerpt?

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 25 seconds) from *Kate and Tilly's Waltz* by Burkhard Dallwitz will be played SIX times

for you to answer Question 4.

Explain how **unity** and **contrast** are achieved in this excerpt.

QUESTION 1 (6 MARKS)

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An excerpt (1 minute 14 seconds) from *Autumn* from the *Four Seasons* Op.8 by Antonio Vivaldi will be played FIVE times for you to answer Question 1.

Describe the **structure** of this excerpt with reference to the use of **musical material**.

QUESTION 2 (8 MARKS)

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An excerpt (1 minute 26 seconds) from *Hall of the Mountain King* performed by Apocalyptica will be played SIX times for you to answer Question 2.

How is musical interest achieved in this excerpt?

In your response, refer to **duration** and at least **one** other concept of music.

QUESTION 3 (8 MARKS)

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An excerpt (1 minute 29 seconds) from *Djäpana* performed by Yothu Yindi will be played SIX times for you to answer Question 3.

Describe the **texture** of this excerpt with reference to specific **sound sources**.

QUESTION 4 (8 MARKS)

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An excerpt (1 minute 13 seconds) from *One Step Too Far* performed by Dido and Faithless with Ibrahim Ferrer and Omara Portuondo will be played SIX times for you to answer Question 4.

How are **repetition** and **variety** achieved in this excerpt? In your answer, refer to the **concepts of music**.

2010

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 34 seconds) from *Let it Be* performed by Benny Benassi and The Biz will be played FIVE times for you to answer Question 1.

Describe how **musical interest** is created in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 21 seconds) from the music of the film *Atonement* by Dario Marinelli will be played FIVE times for you to answer Question 2.

How are the concepts of **pitch** and **duration** explored in this excerpt?

### QUESTION 3 (8 MARKS)

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Excerpts from TWO versions of *Take a Longline* will be played FIVE times for you to answer Question 3.

Version 1 (55 seconds) is performed by The Angels.

Version 2 (1 minute 26 seconds) is performed by Tourettes.

Both versions will be played FIVE times for you to answer Question 3.

Compare the use of both **tone colour** and **expressive techniques** in the two versions of *Take a Longline*.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 7 seconds) from *I Feel Pretty* by Leonard Bernstein, arranged and performed by the Oscar Peterson Trio, will be played SIX times for you to answer Question 4.

Describe how **unity** and **contrast** have been achieved in this excerpt.

In your answer, refer to the **concepts of music** and specific examples from the excerpt.

2009

### QUESTION 1 (6 MARKS)

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The 12th century composition (1 minute 21 seconds) *Ductia* (Anonymous) performed by Ars Antiqua de Paris will be played FIVE times for you to answer Question 1 (a) and (b).

(a) Identify THREE **tone colours** you hear in this excerpt.

(b) Discuss how **tone colour** emphasises the changes in **texture**.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 4 seconds) from *Grace Kelly (Acoustic)* by Mika, Jodi Marr, John Merchant and Dan Warner, and performed by Mika, will be played SIX times for you to answer Question 2.

Focusing on the concept of **pitch**, describe how **contrast** is achieved in this excerpt.

### QUESTION 3 (8 MARKS)

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Excerpts of two versions of *Took the Children Away* by Archie Roach will be played.

Version 1 (53 seconds) is performed by Archie Roach.

Version 2 (1 minute 14 seconds) is performed by Archie Roach and the Australian Art Orchestra. Both versions will be played FIVE times for you to answer Question 3.

Compare the use of **duration** in the two versions of *Took the Children Away*.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 21 seconds) from *I Wanna Be Like You* by Sherman and Sherman performed by Kenny Ball and his Jazzmen will be played FIVE times for you to answer Question 4.

With reference to **expressive techniques** and **ONE** other concept, describe how **musical interest** is achieved in this excerpt.

2008

#### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 31 seconds) *Somebody to Love* from the soundtrack *Happy Feet* will be played FIVE times for you to answer Question 1.

In this excerpt, how does the composer **maintain interest**?

#### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 14 seconds) from *Bulgar Frailach* (traditional) performed by Bob Paredes and Catherine Schieve will be played SIX times for you to answer Question 2.

Comment on the use of **pitch**, **dynamics** and **expressive techniques** in this excerpt.

#### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 18 seconds) *Dance of the Knights from Romeo and Juliet*, Op. 64 by Prokofiev will be played SIX times for you to answer Question 3.

Discuss the composer's use of **duration** with reference to the **themes** and **accompaniment** in this excerpt.

#### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 31 seconds) from *The Messenger* by Blaine Whittaker will be played FIVE times for you to answer Question 4.

Define the **structure** of this excerpt with reference to the **concepts of music**.

2007

### QUESTION 1 (6 MARKS)

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An adapted excerpt (1 minute 24 seconds) from *The Owls Go* by Architecture in Helsinki will be played FIVE times for you to answer Question 1.

In this excerpt, how is **variety** created through the use of **tone colour**?

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 16 seconds) from the first movement of *Symphony No. 4* by Felix Mendelssohn will be played SIX times for you to answer Question 2.

Describe Mendelssohn's use of **pitch** in this excerpt.

### QUESTION 3 (8 MARKS)

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Two excerpts (42 seconds and 44 seconds) from *Variations on a Theme by Erik Satie* by Blood, Sweat and Tears will be played FOUR times for you to answer Question 3. Each excerpt is a different treatment of the theme.

Describe the differences in the **musical treatment** of each excerpt. Refer to the **concepts of music** in your answer. (It is not necessary to address all concepts.)

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 40 seconds) from *These Days* by Johnny Clegg and Savuka will be played FIVE times for you to answer Question 4.

Identify the **layers of sound** and describe how they are used in this excerpt.



2006

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 15 seconds) from *Addicted to Bass* by Puretone will be played FIVE times for you to answer Question 1.

Comment on the **roles** of the **sound sources** in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (50 seconds) from the second movement (Presto) of the *Norwegian Rhapsody* by Edouard Lalo will be played SIX times for you to answer Question 2.

Describe how the composer creates **variety** through the use of **texture** and **duration**.

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 27 seconds) Quartet will be played FIVE times

from *Until* by Sting, performed by Sting and the Brodsky for you to answer Question 3.

By referring to the concepts of music, describe the relationship between the **melody** and **accompaniment** in this excerpt.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 43 seconds) from *You Are My Sunshine* by Jimmy Davis and Charles

Mitchell, performed by James Morrison, will be played SIX times for you to answer

How are **dynamics** and **expressive techniques** explored in this excerpt?

2005

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 10 seconds) from *Danza de los Enanos* by Mestisay will be played FIVE times for you to answer Question 1.

Outline the **structure** of the excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 13 seconds) from *Concerto Opus 10 No. 1* in F major by Vivaldi will be played SIX times for you to answer Question 2.

How is **repetition** used in this excerpt?

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 22 seconds) from *Phlegra* by Iannis Xenakis will be played FIVE times for you to answer Question 3.

With reference to the **concepts of music**, describe how **tension** is created in this excerpt.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 31 seconds) from *Hot Dog* by Led Zeppelin will be played FIVE times for you to answer Question 4.

Describe the use of **pitch** in this excerpt.

2004

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 18 seconds) from *Tainted Love* by The Living End will be played FIVE times for you to answer Question 1.

Discuss the use of **duration** in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 29 seconds) from *Driving* by Hans Zimmer will be played FIVE times for you to answer Question 2.

Explain the **structure** of this excerpt.

### QUESTION 3 (8 MARKS)

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An excerpt (54 seconds) from *Mas Que Nada*, performed by The Idea of North, will be played SIX times for you to answer Question 3.

Discuss how **tone colour** is used to create **interest** in this excerpt.

### QUESTION 4 (8 MARKS)

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An excerpt (1 minute 40 seconds) from *Variations on America* by Charles Ives will be played SIX times for you to answer Question 4.

How is **contrast** achieved within this excerpt.

2003

### QUESTION 1 (6 MARKS)

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An excerpt (1 minute 33 seconds) from *Muddy Water Blues* by Paul Rodgers will be played FIVE times for you to answer Question 1.

Discuss the use of **pitch** in this excerpt.

### QUESTION 2 (8 MARKS)

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An excerpt (1 minute 08 seconds) from *Tarakihi*, an arrangement of a traditional song, will be played SIX times for you to answer Question 2.

Identify the **layers of sound**, and describe how they are used.

### QUESTION 3 (8 MARKS)

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An excerpt (1 minute 17 seconds) from *Allende* by Piazzolla will be played FIVE times for you to answer Question 3.

How does the composer **maintains interest** in this excerpt?

### QUESTION 4 (8 MARKS)

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An excerpt (49 seconds) from *Piano Trio No. 18* by Haydn will be played SIX times for you to answer Question 4.

Referring to the **concepts of music**, describe how the composer achieves **unity** in this excerpt.