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Centre Number

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Student Number

2003
HIGHER SCHOOL CERTIFICATE
EXAMINATION

Music 2

Musicology and Aural Skills

General Instructions

- Reading time – 5 minutes
- Write using black or blue pen
- Score Attachments *A*, *B*, and *C*, and manuscript paper are provided at the back of this paper
- Write your Centre Number and Student Number at the top of this page and pages 5, 9 and 11, and on the manuscript paper

Total marks – 35

- Attempt Questions 1–4

Total marks – 35
Attempt Questions 1–4

All instructions, musical examples, and pauses for reading and writing are included on the recording.

Answer the questions in the spaces provided.

Marks

Question 1 (9 marks)

This question is based on an excerpt from *Triple Duo* (1983) by Elliott Carter.

Score Attachment A contains the excerpt (bars 244–272). You have ONE minute to look at the score.

The whole excerpt will be played ONCE for familiarisation.

You now have TWO minutes to answer parts (a) and (b).

(a) What is meant by *Flt.* at bar 256? **1**

.....

(b) How is the violin played at bar 263? **2**

.....

.....

Question 1 continues on page 3

Question 1 (continued)

Bars 244–253 will be played TWICE for you to answer part (c).

Time: First playing — 1 minute pause
Second playing — 2 minute pause

(c)



2

Explain how this rhythmic figure from bar 245 of the piano part is treated in bars 245–253.

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.....

The whole excerpt will be played ONCE for you to refer to the score and answer part (d).

Time: Playing — 4 minute pause

(d) Discuss the use of the intervals of the 5th and the 6th in this excerpt.

4

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End of Question 1

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Centre Number

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Student Number

Marks**Question 2** (8 marks)

This question is based on *Dawn Mantras* (1999) by Ross Edwards.

(a) Part (a) is a melody dictation.

5

An excerpt will be played SIX times for you to notate the cor anglais part. The first note of the cor anglais part has been provided. The shakuhachi part has also been provided.

Time:	First playing	—	10 second pause
	Second playing	—	30 second pause
	Third playing	—	1 minute pause
	Fourth playing	—	1 minute pause
	Fifth playing	—	2 minute pause
	Sixth playing	—	2 minute pause

Question 2 continues on page 6

Question 2 (continued)

Shakuhachi

Cor Anglais

Shakuhachi

Cor Anglais

Shakuhachi

Cor Anglais

Question 2 continues on page 7

Question 2 (continued)

An excerpt that follows the melody you have just heard will be played ONCE for familiarisation.

Score Attachment B contains the score of this excerpt.

In a box before the score of the excerpt are the didjeridu, men’s choir and percussion patterns on which this piece is based.

The excerpt will be played TWICE for you to answer part (b).

Time: First playing — short pause
 Second playing — 5 minute pause

(b) Describe THREE ways in which *Dawn Mantras* depicts the idea of a mantra. 3

[mantra: a word, phrase or verse intoned, often repetitively]

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End of Question 2

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Centre Number

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Student Number

Question 3 (8 marks)

This question is based on the second movement of Shostakovitch's 14th Symphony Op. 135: *Malagueña* (1969).

Score Attachment C contains the whole movement (bars 1–103). You have ONE minute to look at the score.

The movement will be played ONCE for familiarisation.

The movement will be played TWICE for you to answer the question below.

Time: First playing — 1 minute pause
 Second playing — 5 minute pause

Tension is a key feature of this movement. Explain how this tension is achieved through the use of texture and structure.

Question 3 continues on page 10

Question 3 (continued)

(i) Texture: 4

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(ii) Structure: 4

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End of Question 3

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Centre Number

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Student Number

Question 4 (10 marks)

You have 20 minutes to answer Question 4.

Composers choose instruments and/or voices for musically expressive purposes.

Discuss this statement in relation to works you have studied in both the Mandatory Topic, *Music of the last 25 years (Australian focus)*, and Additional Topic. You may also refer to the works used in this examination paper.

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Question 4 continues on page 12

Question 4 (continued)

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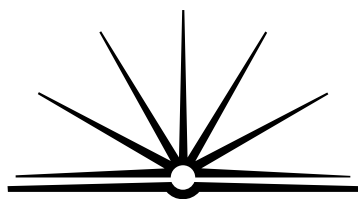
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End of paper

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B O A R D O F S T U D I E S
NEW SOUTH WALES

2003

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment A

Score for Question 1

Excerpt from *Triple Duo* (1983) by Elliott Carter

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244

♩ = ♩ (♩ = 50)

Fl. *sf* *fp*

Bs. Cl. *fp*

Pno. *p* *mf* *pp*

Vln. *pizz.* *p* *mf* *f* *legato espr.* *f* *p*

Vcl. *pizz.* *p* *mf* *f stacc.*

247

♩ (♩ = 67)

Fl.

Bs. Cl. *mf* *p espr.*

Pno. *p*

Vln. *tranquillo* *arco* *tranquillo* *pp*

Vcl. *p legato espr.* *pp*

250

Bs. Cl. $\leftarrow \text{♩} \rightarrow (\text{♩} = 50)$

Pno.

Vln.

Vcl.

mf *p* *mf*

p *pp*

mp *pp*

p *mp* *p > pp*

254

Fl.

Bs. Cl.

Pno.

Vln.

Vcl.

$\leftarrow \text{♩} \rightarrow (\text{♩} = 67)$ $\leftarrow \text{♩} \rightarrow (\text{♩} = 50)$

f-p *f-p*

f-p

mp *p* *fp*

mp *p* *mf* *f*

257 (♩ = 50)

Change to Piccolo

Change to E♭ Clarinet

Glockenspiel

medium hard rubber sticks

mf sonoro

Ped.

Fl.

Bs. Cl.

Gls.

Pno.

Vln.

Vcl.

* From 257 to 288 the long notes written for the piano are not necessarily meant to be audible for their entire duration.

261 From 261 to 289 the notes for Crotales may be played on Glockenspiel.

Gls.

Pno.

Vln.

Vcl.

Crotales:

Damp notes previously struck immediately after striking the next notes.

265

Crot. *mf*

Pno. *p mp mp mf*

Vln.

Vcl.

269

Picc. *pp p*

E♭Cl. *pp*

Crot. *mf f*

Gisp. *f*

Pno. *mp mf p*

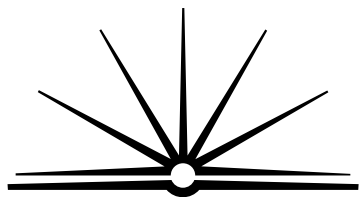
Vln. (con sord.) *pp* via sord.

Vcl. (con sord.) *pp* via sord.

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B O A R D O F S T U D I E S
NEW SOUTH WALES

2003

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment *B*

Score for Question 2

Excerpt from *Dawn Mantras* (1999) by Ross Edwards

In this box are the didjeridu, men's choir and percussion patterns on which *Dawn Mantras* is based.

The musical score is divided into three main sections:

- Didjeridu:** A single staff with a bass clef, marked *ad lib.* and *pp*. It consists of a solid black line, indicating a sustained or continuous sound.
- Men's Choir:** Two staves (treble and bass clefs) with lyrics: "bi, au - ro - ra, au - ro - ra, au - ro - ra, au - ro - ra, au - ro - ra, au - ro - ra, au -". The melody is written in a simple, rhythmic style.
- Percussion:** Two sets of staves labeled "Perc. I" and "Perc. II". Each set includes a treble clef staff with notes and a bass clef staff with rests. The notes are marked "3 crotales (sounding 8va)" and "Burmese gong". The dynamics are marked *pp*. A tempo marking of ♩ = 58 is present.

E Children's Choir re-entry

Shak. 

Cor A. 

Didji. 

Children's Choir 

Men's Choir 

Perc. I 

Perc. II 

Didji. 

Child Soloist 

Children's Choir 

Men's Choir 

Perc. I 

Perc. II 

Didji.

Child Soloist
a. ——— ad - sit no - - - bis, no-bis gra - ti-a.

Children's Choir
Hei - wa, pen-yem - buh - an, ——— Hei - - - wa, pen-yem - buh - an, Hei - wa, pen-yem -

Men's Choir

Perc. I

Perc. II

Shak. **F**

Cor A.

Didji.

Children's Choir
buh an, pen-yem - buh - an, su-buh, u - tuh. *(niente)*

Men's Choir

Perc. I

Perc. II

Shak.

Cor A.

Didji.

Men's Choir

Perc. I

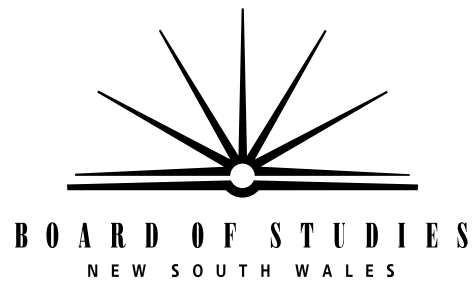
Perc. II

The musical score consists of six staves. The top staff, labeled 'Shak.', is in treble clef and contains a melodic line with a fermata and a '(fade)' marking. The second staff, 'Cor A.', is also in treble clef and features a complex melodic line with a five-measure rest, a triplet, and a '(fade)' marking. The remaining four staves—'Didji.', 'Men's Choir', 'Perc. I', and 'Perc. II'—are in bass clef and contain solid black lines, indicating that these parts are silent or have no notation for this section.

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2003
HIGHER SCHOOL CERTIFICATE
EXAMINATION

Music 2

Score Attachment C

Score for Question 3

Symphony No. 14, Op. 135, 2nd movement: *Malagueña* (1969) by Dmitri Shostakovich

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2

Малагенья / Malagueña / Malagueña

Federico Garcia Lorca

Russischer Text: L. Geleskul
Deutscher Text: J. Morgener

1 Allegretto $\text{♩} = 108$

Castagnetti $\frac{3}{4}$

Soprano solo

Violini *div. in 2* *f*

Viole *f*

Violoncelli *f*

Contrabassi *f*

5

Sopr. solo

Смерть при-шла!
Seht den Tod

V-ni *div.* *pizz. arco*

V-le *pizz. arco*

V-c

C-b

8

Sopr. solo

V-ni unis. pizz. arco

V-le

V-c.

C-b.

(f)

p *cresc.*

p *cresc.*

p *cresc.*

11

Sopr. solo

V-ni pizz. arco

V-le

V-c.

C-b.

и уш-ла из та-вер-ны.
ein- und aus- gebn in der Tabeme.

ff

ff *f cresc.*

ff

ff

ff

15

Sopr. solo

V-ni div.

V-le

V-c.

C-b.

20

Sopr. solo

V-ni div.

V-le

V-c.

C-b.

mf

Смерть во-шла
Seht den Tod—

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Sopr. solo

V-ni unis. pizz. arco

V-le

V-c.

C-b.

cresc. *ff*

cresc. *ff*

cresc. *ff*

25

Sopr. solo

V-ni pizz. arco

V-le

V-c.

C-b.

p

p

p

Sopr. solo
и у-пла из та-
ein- und aus- gehn in der Ta-

V-ni *pizz. arco*
cresc.
ff

V-le *cresc.*
ff

V-c. *cresc.*
ff

C-b. *cresc.*
ff

30
Sopr. solo
-вер-ны.
-bete...

V-ni *div.*

V-le

V-c.

C-b.

35
Sopr. solo

V-ni *div.*
dim.

V-le *dim.*

V-c. *dim.*

C-b. *dim.*

Sopr. solo

V-ni *div.*
p.
cresc.
pizz. arco
ff

V-le *p.*
cresc.
ff

V-c. *p.*
cresc.
ff

C-b. *p.*
cresc.
ff

40 45
Sopr. solo

V-ni *div.*
ff

V-le *ff*

V-c. *ff*

C-b. *ff*

50
Sopr. solo
Чер-ны - е ко - ни и тем - ны - е ду - шель-ях ги-
Nachtschwar-ze Pfer- de und fin- ste - re See - ten durch- schreie-ten die

V-no solo *gliss.*
ff

V-ni *div.*
f

V-le *f*

V-c. *f*

C-b. *f*

55

Sopr. solo
- та - ры бро - дя т, бро - дя т. За - пах - ли
Schat - ten der Gi - tar re, V Es - pa - het be-

V-no solo
f gliss.

V-ni
altri mf

V-le
mf

V-c.
mf

C-b.
mf

60

Sopr. solo
со - лью и жар - кой кро - вью со - пре - тья зы - би нер - вной.
- rau - schend gliss. Salz und Fie - ber aus al - - - len Blü - ten des Meeres. gliss.

V-no solo
sul A sul E sul E

V-ni
f

V-le
f

V-c.
f

C-b.
f

64

Sopr. solo
А смерть все вы - хо - дит и вхо - дит и вхо - дит, вы -
Der Tod er geht ein und geht aus, er geht aus und geht

V-no solo
mf

V-ni
div. mf

V-le
ff > p espr.

V-c.
ff > p espr.

C-b.
p

70

Sopr. solo
- хо - дит и вхо - дит.
ein, - der Tod.

V-no solo
pizz. arco. cresc.

V-ni
div. pizz. arco. cresc.

V-le
cresc.

V-c.
cresc.

C-b.
cresc.

75

Sopr. solo
Все у - хо - дит и вхо - дит!
Er geht ein, er geht aus -

V-ni
unis. pizz. arco. ff

V-le
ff

V-c.
ff

C-b.
ff

80

Sopr. solo

V-ni
div. dim.

V-le
dim.

V-c.
dim.

C-b.
dim.

Sopr. solo

V-no solo

V-ni div.

V-le

V-c.

C-b.

mf

Der Tod, er geht ein und geht aus, - der Tod in der Ta-

A смерть все у - хо - дит и все не уи - дет из та -

Sopr. solo

V-no solo

V-ni div.

V-le

V-c.

C-b.

85

ber - ны. ber - ne.

pizz. arco

ff

cresc.

V-ni div.

V-le

V-c.

C-b.

90

tutti

ff

95

Cast.

V-ni div.

V-le

V-c.

C-b.

100

Cast.

V-ni div.

V-le

V-c.

C-b.

p cresc.

p cresc.

p cresc.

p cresc.

Cast.

V-ni div.

V-le

V-c.

C-b.

fff

fff

fff

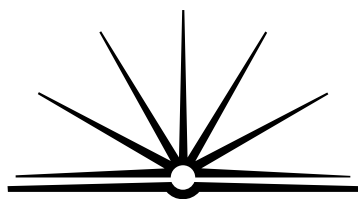
fff

fff

Attacca

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B O A R D O F S T U D I E S
NEW SOUTH WALES

2003

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Sight Singing

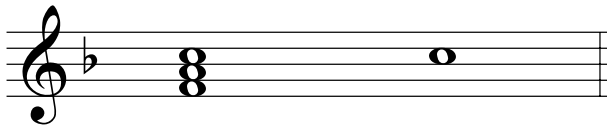
General Instructions

- Reading time – 2 minutes

Total marks – 5

Sight-singing piece No. 1

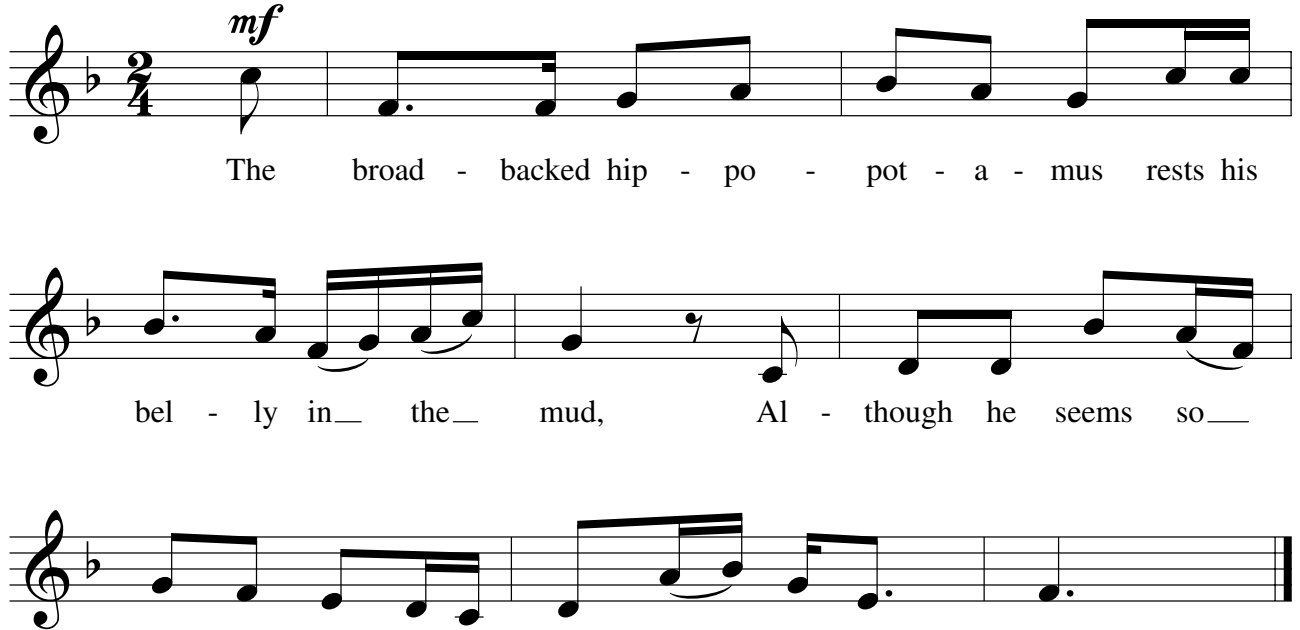
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
 - The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.
-



The image shows a musical staff in G major (one sharp) with a treble clef. The tonic chord is represented by a G4, B4, and D5 triad. The starting note is a G4 quarter note.

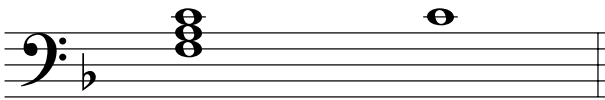
Tonic chord Starting note

Moderato
mf



The image shows a musical score for a sight-singing piece. It consists of three staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: 'The broad - backed hip - po - pot - a - mus rests his bel - ly in_ the_ mud, Al - though he seems so_ firm to us he is mere - ly_ flesh and blood.'

The broad - backed hip - po - pot - a - mus rests his
bel - ly in_ the_ mud, Al - though he seems so_
firm to us he is mere - ly_ flesh and blood.



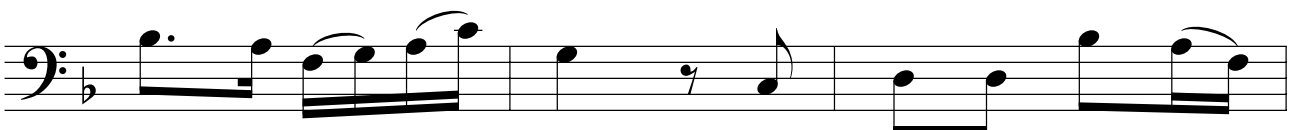
Tonic chord

Starting note

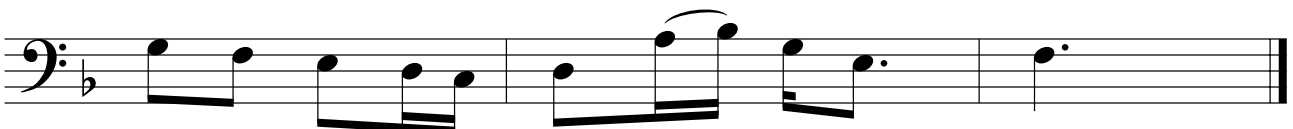
Moderato



The broad - backed hip - po - pot - a - mus rests his



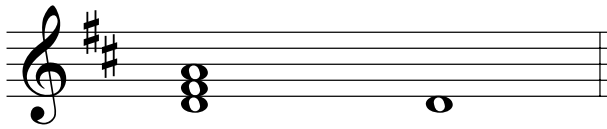
bel - ly in__ the__ mud, Al - though he seems so__



firm to us he is mere - ly__ flesh and blood.

Sight-singing piece No. 2

- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
 - The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.
-

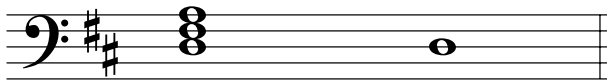


Tonic chord Starting note

Moderato
mf

Musical notation for the sight-singing piece. It consists of three staves of music in the treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: 'Ten miles down the reed - dy ri - ver A pool of wa - ter lies and all the year it mirrors the chan-ges in the skies.' The first staff contains the first two lines of lyrics. The second staff contains the next two lines. The third staff contains the final line of lyrics, which includes a triplet of eighth notes. The piece ends with a double bar line.

Ten miles down the reed - dy ri - ver A
pool of wa - ter lies and all the year it
mir - rors the chan-ges in the skies.



Tonic chord

Starting note

Moderato

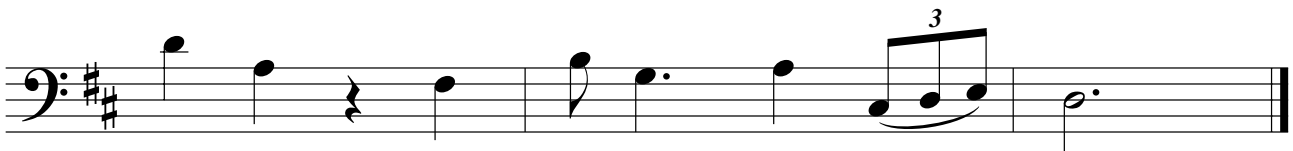
mf



Ten___ miles down the reed - dy ri - ver A



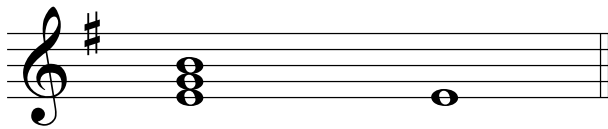
pool of wa - ter___ lies and all the year it___



mir - rors the chan-ges in the___ skies.

Sight-singing piece No. 3

- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
 - The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.
-



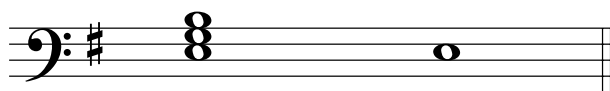
Tonic chord

Starting note

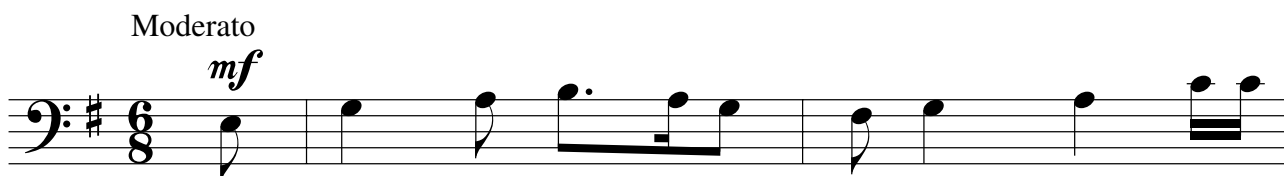
Moderato
mf

Musical notation for the sight-singing piece. It consists of three staves of music in the treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is Moderato and the dynamic is mezzo-forte (mf). The lyrics are: "To see a world in a grain of sand and a hea - ven in a wild flow'r, Hold in - fin - i - ty in___ the palm of your hand and e - ter - ni - ty in___ an hour." The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

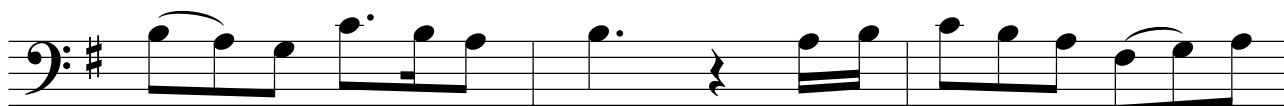
To see a world in a grain of sand and a
hea - ven in a wild flow'r, Hold in - fin - i - ty in___ the
palm of your hand and e - ter - ni - ty in___ an hour.



Tonic chord Starting note



To see a world in a grain of sand and a



hea - ven in a wild flow'r, Hold in - fin - i - ty in___ the



palm of your hand and e - ter - ni - ty in___ an hour.

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