



STUDENT NUMBER

CENTRE NUMBER

HIGHER SCHOOL CERTIFICATE EXAMINATION

1995

MUSIC

2/3 UNIT (COMMON)

MUSICOLOGY I & AURAL SKILLS

(35 Marks)

DIRECTIONS TO CANDIDATES

- Write your Student Number and Centre Number at the top right-hand corner of this page, the first page for each question, and on any manuscript used.
- Attempt ALL questions.
- Answer the questions in the spaces provided in this paper.

QUESTION 1. (13 marks)**Marks**

This question is based on the Finale of *Piano Quintet, The Trout*, by Schubert.

The whole excerpt will be played ONCE for familiarization.

- (a) Extract 1 will be played ONCE to prepare you to answer part (a) (i)–(iv).

Time: one playing — 4 minute pause.

The score of this extract is provided below.

FINALE
Allegro giusto

- (i) In what key does the extract begin?

.....

- (ii) Name the interval between the violin and viola in bars 3–6.

.....

- (iii) What is the meaning of the following?

1. %

2. fp

- (iv) Identify ONE harmonic device used in this extract.

.....

- (b) Extract 2 will be played TWICE while you answer part (b) (i) and (ii).

Time: first playing — short pause

second playing — 1 minute pause

Name TWO compositional devices used in this extract.

(i)

(ii)

2½

1

QUESTION 1. (Continued)

Marks

(c) Extract 3 will be played ONCE to prepare you to answer parts (c) (i)–(iii).

Time: one playing — 7 minute pause

The musical score consists of two systems. The first system is marked with 1* and 2*. The second system is marked with 3* and 4*. Below the first system, there are two 'X' marks in boxes. Below the second system, there are five letters 'a', 'b', 'c', 'd', and 'e' in boxes, corresponding to specific chords in the piano part.

(i) Identify the cadence marked X X on the score.

.....

(ii) Name the chords and their positions marked a b c d e on the score.

	Chord	Position		Chord	Position
a			d		
b			e		
c					

(iii) What keys does the excerpt pass through at the places marked 1*, 2*, 3*, and 4*?

1* 3*

2* 4*

 $\frac{1}{2}$

 $2\frac{1}{2}$

2

QUESTION 1. (Continued)

Marks

- (d) Extract 4 will be played SIX times for you to notate the violin and cello parts on the score provided. (NOTE. The viola part has been deleted from this score excerpt.)

Time:	first playing	—	short pause
	second playing	—	short pause
	third playing	—	30 second pause
	fourth playing	—	1 minute pause
	fifth playing	—	2 minute pause
	sixth playing	—	1 minute pause

4½

Violino

Viola

Violoncello

Basso

Pianoforte

Violino

Viola

Violoncello

Basso

Pianoforte

Question 1 Total

13

EXAMINER'S USE ONLY

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QUESTION 2. (17 marks)

Parts (a)–(g) of this question are based on *Dragonfly Dance* (1991) by Ross Edwards.

The score is provided in a separate booklet.

The excerpt will be played TWICE for familiarization while you follow the score.

Time: first playing — short pause
 second playing — short pause

The excerpt will now be played ONCE for you to answer parts (a)–(c).

Time: one playing — 3 minute pause

- (a) Explain the meaning of the signs $\times 3$ and $\times 4$ in the opening bars.


.....

 $\frac{1}{2}$

- (b) List the instruments used.

.....

1

- (c) What is the meaning of the sign  ?

.....

 $\frac{1}{2}$

(d) The excerpt will now be played again for you to answer part (d) (i) and (ii).

(i) Where are the main sections in this excerpt? (Specify bar numbers.)

7

1

7

 $1\frac{1}{2}$

(ii) How do the sections differ?

The excerpt will now be played TWICE to prepare you to answer parts (e)–(g).

Time: first playing — short pause
second playing — 30 minute pause, parts (e)–(h).

(e) Discuss Edwards's use of rhythm in this excerpt.

7

 $2\frac{1}{2}$

QUESTION 2. (Continued)

- (f) Describe how the composer uses musical motifs in this excerpt.

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 $2\frac{1}{2}$

- (g) Discuss the composer's use of tonality in this excerpt.

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 $2\frac{1}{2}$

(h) Select ONE work studied from the Mandatory Topic, *Music 1970 Onwards*, in which the composer has experimented with musical concepts.

5

Composer

Concept

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Question 2 Total

17

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QUESTION 3. (5 marks)

This question is based on *Terra Rossa* (1994) by Stephan Richter.

An excerpt from this piece will be played FIVE times for you to answer the question.

Time:	first playing	—	short pause
	second playing	—	short pause
	third playing	—	1 minute pause
	fourth playing	—	2 minute pause
	fifth playing	—	5 minute pause

'Terra Rossa reflects a variety of musical styles.'

Comment on this statement.

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QUESTION 3. (Continued)

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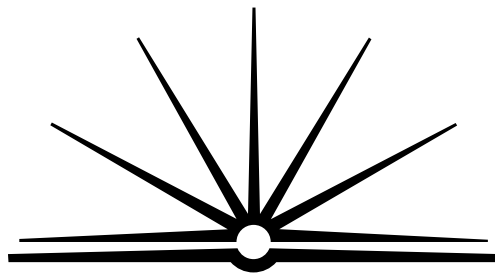
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.....

.....

Question 3 Total

5



B O A R D O F S T U D I E S
N E W S O U T H W A L E S

HIGHER SCHOOL CERTIFICATE EXAMINATION

1995
MUSIC
2/3 UNIT COMMON

MUSICOLOGY I & AURAL SKILLS

SCORE EXCERPT

Luc. 152

Mar. 1

Mar. 2

2 Bong.
2 Cong.

Marac.

pp

mf

medium mallets

x3

x4

x4

medium mallets

x2

1 2 3

16

x2

23

28

33

38

Handwritten musical score for measures 38-43. The score is written on three staves. The top staff contains a melody with various accidentals and dynamics including *f* and *mf*. The middle staff features chords and a specific instruction: "8 (always with fingers)" with a circled 8. The bottom staff provides a bass line. Measure numbers 38, 40, 42, and 43 are indicated at the beginning of their respective measures.

44

Handwritten musical score for measures 44-49. The score is written on three staves. The top staff continues the melody with dynamics like *mf* and *f*. The middle staff shows chords and a circled 8. The bottom staff continues the bass line. Measure numbers 44, 46, 48, and 49 are indicated at the beginning of their respective measures.

50

Handwritten musical score for measures 50-56. The score is written on three staves. The top staff features a more complex melody with many accidentals and dynamics including *mf* and *f*. The middle staff contains chords and a circled 8. The bottom staff continues the bass line. Measure numbers 50, 52, 54, and 56 are indicated at the beginning of their respective measures.

57

Handwritten musical score for measures 57-62. The score is written on three staves. The top staff continues the complex melody with dynamics like *mf* and *f*. The middle staff shows chords and a circled 8. The bottom staff continues the bass line. Measure numbers 57, 59, 61, and 62 are indicated at the beginning of their respective measures.

63

Handwritten musical score for measures 63-68. The score is written on three staves. The top staff continues the melody with dynamics like *mf* and *f*. The middle staff shows chords and a circled 8. The bottom staff continues the bass line. Measure numbers 63, 65, 67, and 68 are indicated at the beginning of their respective measures.

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