



**STUDENT NUMBER**

**CENTRE NUMBER**

**HIGHER SCHOOL CERTIFICATE EXAMINATION**

**1997**

**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.

ALL instructions, musical examples, and pauses for reading and writing are included on this recording.

**Marks**

**QUESTION 1.** (6 marks)

The scores (Score Attachment A) for Question 1 contain two pieces of music:

- (i) *O Nata Lux* by Thomas Tallis;
- (ii) *Et Misericordia* by Clare Maclean.

You will have 1 minute to look at the scores. (1 minute pause)

Each piece will be played THREE times for you to answer the question.

For each playing, piece (i) will be immediately followed by piece (ii).

*Describe THREE similarities and THREE differences in the compositional styles of the two pieces.*

|       |                |   |                    |
|-------|----------------|---|--------------------|
| Time: | first playing  | — | short pause        |
|       | second playing | — | three minute pause |
|       | third playing  | — | five minute pause. |

Similarities

1. ....  
.....  
.....  
.....  
.....
2. ....  
.....  
.....  
.....  
.....
3. ....  
.....  
.....  
.....  
.....

## QUESTION 1. (Continued)

**Marks**

Differences

1. ....  
.....  
.....  
.....  
.....
2. ....  
.....  
.....  
.....  
.....
3. ....  
.....  
.....  
.....  
.....

**Question 1  
Total****6**

BLANK PAGE

**1997  
HIGHER SCHOOL CERTIFICATE EXAMINATION  
MUSIC  
2/3 UNIT—MUSICOLOGY I & AURAL SKILLS**

**STUDENT NUMBER**

**CENTRE NUMBER**

**QUESTION 2.** (14 marks)

**Marks**

This question is based on TWO excerpts from the *Battlers Suite* (1993) by Carl Vine.

Excerpt A will be played ONCE for familiarisation.

- (a) The first 8 bars will be played SIX times for you to notate the oboe melody on the stave below.

**5**

Time:    one playing        —    short pause  
           second playing    —    short pause  
           third playing      —    30 second pause  
           fourth playing     —    2 minute pause  
           fifth playing       —    2 minute pause  
           sixth playing      —    2 minute pause.

● = 96

*Oboe*

*rall . . .*

**Question 2 continues on page 6**

QUESTION 2. (Continued)

### Marks

The whole of excerpt A will be played THREE times for you to answer part (b).

|       |                |   |                 |
|-------|----------------|---|-----------------|
| Time: | first playing  | — | short pause     |
|       | second playing | — | 1 minute pause  |
|       | third playing  | — | 3 minute pause. |

(b) Describe the structure of excerpt A.

2

This image shows a full page of white paper with horizontal dashed lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## QUESTION 2. (Continued)

**Marks**

Excerpt *A* will be played ONCE more, then excerpt *B* will be played THREE times for you to answer part (c).

Time: Excerpt *A* — short pause.

Excerpt *B*

first playing — short pause

second playing — 2 minute pause

third playing — 3 minute pause.

(c) Explain THREE ways in which excerpt *B* is different from excerpt *A*.

**3**


(i) .....

.....

.....

.....

(ii) .....

.....

.....

.....

(iii) .....

.....

.....

.....

## QUESTION 2. (Continued)

Marks

A score of bars 41–43 is given below.

Refer to this score to answer parts (d) and (e).

*poco rall . . .*

The musical score shows the following parts and their notation:

- Oboe:** Treble clef, key of B-flat. Melodic line with a slur from bar 41 to bar 43. A sharp sign is present in bar 43.
- Horn in F:** Treble clef, key of B-flat. Melodic line with a slur from bar 41 to bar 43.
- Harp:** Treble clef, key of B-flat. Rhythmic pattern of eighth and sixteenth notes.
- Vln I:** Treble clef, key of B-flat. Melodic line.
- Vln II:** Treble clef, key of B-flat. Sustained note.
- Vla:** Bass clef, key of B-flat. Melodic line.
- Vlc/DB:** Bass clef, key of B-flat. Bass line.

|           | b42 | b43 |
|-----------|-----|-----|
| Chords    |     |     |
| Positions |     |     |



## QUESTION 2. (Continued)

You have 2 minutes to answer part (d).

- (d) Notate bar 41 of the *Horn in F* part at sounding pitch on the staff below.

|  |
|--|
|  |
|  |
|  |
|  |
|  |

Bars 41–43 of excerpt *B* will be played TWICE for you to answer part (e).

Time: first playing — 3 minute pause  
 second playing — 3 minute pause.

- (e) Identify the chords and their positions in bars 42–43.

Write your answer in the box provided under the score on page 8.

**Marks**

**1**

|  |
|--|
|  |
|--|

**3**

|  |
|--|
|  |
|--|

**Question 2  
Total**

**14**

|  |
|--|
|  |
|--|

BLANK PAGE

BLANK PAGE

BLANK PAGE

**1997  
HIGHER SCHOOL CERTIFICATE EXAMINATION  
MUSIC  
2/3 UNIT—MUSICOLOGY I & AURAL SKILLS**

**STUDENT NUMBER**

**CENTRE NUMBER**

**QUESTION 3. (5 marks)**

**Marks**

Score Attachment *B* contains *Etudes Transcendantes No. 6* by Brian Ferneyhough.

You have 1 minute to look through the score. (1 minute pause).

This piece will be played THREE times for you to answer the question.

Time: first playing — 1 minute pause  
 second playing — 2 minute pause  
 third playing — 4 minute pause.

Examine the score and explain FIVE musical challenges for the performing ensemble.

1. ....  
 .....  
 .....  
 .....  
 .....  
 .....  
 .....
2. ....  
 .....  
 .....  
 .....  
 .....  
 .....  
 .....

QUESTION 3. (Continued)

**Marks**

3. ....
- .....
- .....
- .....
- .....
- .....
- .....
4. ....
- .....
- .....
- .....
- .....
- .....
- .....
- .....
5. ....
- .....
- .....
- .....
- .....
- .....
- .....

**Question 3  
Total**

**5**

**1997  
HIGHER SCHOOL CERTIFICATE EXAMINATION  
MUSIC  
2/3 UNIT—MUSICOLOGY I & AURAL SKILLS**

**STUDENT NUMBER**

**CENTRE NUMBER**

**QUESTION 4.** (10 marks)

**Marks**

Refer again to Score Attachment *B* containing *Etudes Transcendantales No. 6* by Brian Ferneyhough.

The piece will be played ONCE more before you answer Question 4.

After this playing you will have 20 minutes to complete the question.

Time: one playing — 20 minute pause.

*I don't believe any composer works just with intervals.*

*If he does, there's something gravely lacking. (B. Ferneyhough)*

Discuss this statement by referring to *Etudes Transcendantales No. 6* and ONE other significant work you have studied from the Mandatory or Additional Topics.

Focus on the concepts of music in your answer.

Name of other significant work .....

Composer .....

Topic .....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**Question 4 continues on page 16**

QUESTION 4. (Continued)

### Marks

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.



QUESTION 4. (Continued)

### Marks

This image shows a full page of white paper designed for handwriting practice. It features approximately 20 evenly spaced horizontal dotted lines running from left to right across the entire width of the page. There are no margins, text, or other markings present.

**Question 4**  
**Total**

10

7

BLANK PAGE



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997

**MUSIC**

2/3 UNIT (COMMON)

**MUSICOLOGY I & AURAL SKILLS**

**SCORE ATTACHMENT A**

Scores for Question 1

- (i) *O Nata Lux* by Thomas Tallis
- (ii) *Et Misericordia* by Clare Maclean

# Score Attachment A

## (i) *O Nata Lux* by Thomas Tallis (1575)

Thomas Tallis, 1575

1

SUPERIUS  
O na - ta lux de lu - mi - ne, le - su red - em - ptor sæ - cu -

DISCANTUS  
O na - ta lux de lu - mi - ne, le - su red - em - ptor sæ - cu -

CONTRATENOR  
O na - ta lux de lu - mi - ne, le - su red - em - ptor sæ - cu -

TENOR  
O na - ta lux de lu - mi - ne, le - su red - em - ptor sæ - cu -

BASSUS  
O na - ta lux de lu - mi - ne, le - su red - em - ptor sæ - cu -

4

-li, Di - gna - re cle - - mens sup - pli - cum Lau - des pre - ces - que su - me -

-li, Di - gna - re cle - - mens sup - pli - cum Lau - des pre - ces - que su - me -

-li, Di - gna - re cle - - mens sup - pli - cum Lau - des pre - ces - que su - me -

-li, Di - gna - re cle - mens sup - pli - cum Lau - des pre - ces - que su - me -

-li, Di - gna - re cle - mens sup - pli - cum Lau - des pre - ces - que su - me -

8

-re. Qui car - ne quon - dam con - te - gi Di - gna - tus es pro per - di -

-re. Qui car - ne quon - dam con - te - gi Di - gna - tus es pro per - di -

-re. Qui car - ne quon - dam con - te - gi Di - gna - tus es pro per - di -

-re. Qui car - ne quon - dam con - te - gi Di - gna - tus es pro per - di -

-re. Qui car - ne quon - dam con - te - gi Di - gna - tus es pro per - di -

13

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

-tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

## Score Attachment A

(ii) *Et Misericordia* by Clare Maclean (1986)

**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**

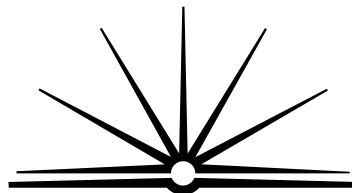
**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**

**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**



**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**

BLANK PAGE



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

**HIGHER SCHOOL CERTIFICATE EXAMINATION**

**1997**

**MUSIC**

**2/3 UNIT (COMMON)**

**MUSICOLOGY I & AURAL SKILLS**

**SCORE ATTACHMENT *B***

Score for Questions 3 and 4

*Etudes Transcendantales No. 6*  
by Brian Ferneyhough

# Score Attachment *B*

*Etudes Transcendantales No. 6* by Brian Ferneyhough (1985)

**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**

**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**

**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**

**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**

**DUE TO COPYRIGHT RESTRICTIONS THIS  
SCORE COULD NOT BE REPRODUCED.**



BLANK PAGE

BLANK PAGE