

**STUDENT NUMBER**

**CENTRE NUMBER**

**HIGHER SCHOOL CERTIFICATE EXAMINATION**

**1998**

**MUSIC**

**2/3 UNIT (COMMON)**

**MUSICOLOGY I AND AURAL SKILLS**

*(35 Marks)*

*(Reading time: 5 minutes)*

**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.

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## Marks

## 4

5

[illegible]

## QUESTION 1. (Continued)

**Marks**

Excerpt *A* will be played once more, then Excerpt *B* will be played THREE times for you to answer part (b). No score is provided for Excerpt *B*.

Time: Excerpt *A* — short pause

Excerpt *B*  
 first playing — short pause  
 second playing — 1 minute pause  
 third playing — 3 minute pause

(b) Outline THREE ways in which Excerpt *B* is different from Excerpt *A*.

**6**


(i) .....

.....

.....

.....

(ii) .....

.....

.....

.....

(iii) .....

.....

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.....

**Question 1  
Total**

**10**

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**Please turn over**

**QUESTION 2.** (14 marks)**Marks**

This question is based on ‘Walk, Don’t Run’ from *Inner-City Counterpoints* (1989) by Nigel Sabin. The whole excerpt will be played ONCE for familiarisation.

- (a) The first ten bars will be played SIX times for you to notate the clarinet melody at sounding pitch on the stave below.

**5**


Time: First 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

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## QUESTION 2. (Continued)

**Marks**

Bars 1–32 will be played TWICE for you to answer part (b).

Time: First playing — short pause  
 second playing — 2 minute pause

(b) Describe THREE techniques the composer uses to develop the musical material.

**3**


(i) .....

.....

.....

(ii) .....

.....

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(iii) .....

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.....

**Question 2 continues on page 8**

## QUESTION 2. (Continued)

Marks


A score of bars 43–54 is contained in Score Attachment *B*. You will now have one minute to look at this score.

Bars 43–54 will be played ONCE for familiarisation.

You will now have 4 minutes to answer part (c).

(c) Explain the following performance directions that occur in the score.

2

(i)  (Bar 44, Stave 3)

.....

.....

(ii)  (Bar 50, Stave 5)

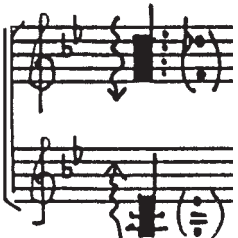
.....

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(iii) ( *su/G* ) (Bar 51, Stave 2)

.....

.....

(iv)  (Bar 52, Staves 4 and 5)

.....

.....

Question 2 continues on page 9



## QUESTION 2. (Continued)

Bars 43–54 will be played ONCE more.

You will now have 4 minutes to answer part (d).

(d) Comment on the organisation of the pitch material.

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.....

**Marks**

**4**

**Question 2  
Total**

**14**

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**QUESTION 3.** (11 marks)

**Marks**

You have 1 minute to read through Question 3.

Part of *Sankanda* (1995) from the Lambarena Project (1 minute 30 seconds) will be played FOUR times for you to answer the question.

After the fourth and final playing you will have 20 minutes to complete the question.

Time: First playing	—	30 second pause
second playing	—	2 minute pause
third playing	—	5 minute pause
fourth playing	—	20 minute pause

*Composers must forge their own identities out of the many influences that play upon them and never close their ears to any part of the world of sound.*

Comment on this statement, referring to *Sankanda* and ONE other significant work you have studied from the Mandatory or Additional Topics.

Name of other significant work .....

Composer .....

Topic .....

.....

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[illegible]

[illegible]

[illegible]

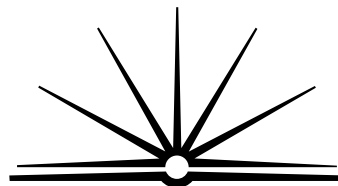
**Question 3**  
**Total**

11

□

**End of paper**





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

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**SCORE ATTACHMENT A**

Score for Question 1

*Quartet No. 2* (1945) by Benjamin Britten

# Score Attachment A

## Quartet No. 2 (1945) by Benjamin Britten

Vivace (♩ = 84)

Violin I  
con sord. *ff*

Violin II  
con sord. *ff* *pp*

Viola  
con sord. *ff* *pp*

'Cello  
con sord. *ff*

5. *marcatiss.*

*marcatiss.*

10.

*pp* *ff* *ff* *pp*

15.

20.

*pp* *pp* *ff* *ff*

25.

30.

35.

40.

45.

50.

55.

60.

*legato*

*ff*

*legato*

*ff*

65.

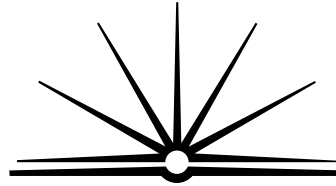
*ff*

*pp*

*ff*

*ff*

Benjamin Britten, *Quartet No 2*, London, Boosey & Hawkes, 1946



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HIGHER SCHOOL CERTIFICATE EXAMINATION

1998

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**SCORE ATTACHMENT *B***

Score for Question 2

‘Walk, Don’t Run’ from *Inner-City Counterpoints* (1989) by Nigel Sabin

## Score Attachment *B*

‘Walk, Don’t Run’ from *Inner-City Counterpoints* (1989) by Nigel Sabin

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