



STUDENT NUMBER

CENTRE NUMBER

HIGHER SCHOOL CERTIFICATE EXAMINATION

1999

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

Marks

QUESTION 1 (8 marks)

This question is based on an excerpt from *Bright Blue Music* (1985) by Michael Torke.

Score Attachment A contains the score for this excerpt. You have ONE minute to look
 at the score.

This excerpt will be played ONCE for familiarisation.

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

Time: One playing — 3 minute pause

- (a) Timpani, xylophone, triangle and glockenspiel are used in this excerpt. Name
 FOUR other percussion instruments that are also used in this excerpt.

2

- (i)
- (ii)
- (iii)
- (iv)

QUESTION 1 (Continued)

Marks

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

2

(i)  (Bar 167, Cbs.)

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.....

(ii) sfz (Bar 167, Timp.)

.....

.....

(iii) div. a 3 (Bar 189, Vln. II)

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.....

(iv)  (Bar 193, Vla.)

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.....

Question 1 continues on page 4

QUESTION 1 (Continued)

Marks

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

Time: First playing — 30 second pause
 Second playing — 3 minute pause

(c) How is the musical climax achieved in bars 167–179?

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

Time: First playing — 30 second pause
 Second playing — 3 minute pause

(d) How are *tone colour* and *texture* used to release tension in bars 179–193?

2

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Question 1
Total

8

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QUESTION 2 (8 marks)**Marks**

This question is based on the *Bendooley Variations* (1997) by Ann Carr-Boyd.

- (a) The first eight bars will be played SIX times for you to notate the Mandolin 1 melody 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

Mandolin 1

• = c. 84

The musical notation consists of three staves in G major. The first staff contains the first four bars of the melody. The second staff contains bars 5-8, ending with a repeat sign. The third staff contains bars 9-12, also ending with a repeat sign. A tempo marking 'c. 84' is placed above the first staff.

Question 2 continues on page 6

QUESTION 2 (Continued)

Marks

Variation I will be played TWICE for you to answer part (b).

Time: First playing — 30 second pause
Second playing — 2 minute pause

(b) Describe the accompaniment.

3

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Question 2
Total

8

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QUESTION 3 (9 marks)

Marks

Score Attachments *B* and *C* are for Question 3.

They contain two pieces of music:

- Score Attachment *B* is an excerpt from *Cantata 51* by J. S. Bach;
- Score Attachment *C* is an excerpt from the *Septet for Wind Instruments* by Paul Hindemith.

You have ONE minute to look at the scores.

Refer to Score Attachment *B*. Bars 1–11 will be played TWICE for you to answer parts (a) and (b).

Time: First playing — 30 second pause
 Second playing — 4 minute pause

(a) At bars 4–5, identify the key and the relationship of that key to the original key.

1

(i) Key

(ii) Relationship

(b) In bars 10–11, two chords are marked *X* and *Y*. Identify these chords and their positions.

2

	<i>X</i>	<i>Y</i>
Chord		
Position		

Question 3 continues on page 8

QUESTION 3 (Continued)

Marks

Refer to Score Attachments *B* and *C*. The whole of Score Attachments *B* and *C* will now be played FOUR times for you to answer part (c).

Time: First playing — short pause
 Second playing — 2 minute pause
 Third playing — 3 minute pause
 Fourth playing — 5 minute pause

(c) Describe THREE similarities between the two excerpts.

6

(i)

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(ii)

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(iii)

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Question 3
Total

9

Marks

By referring to at least TWO works you have studied, discuss the compositional techniques and style that make these works representative of *Music 1970 Onwards*.

- art music
- popular music
- music in radio, film and television
- the impact of technology on music
- jazz
- music for theatre.

This image shows a full page of primary-ruled paper. It features ten sets of horizontal dashed lines, each set consisting of three parallel lines. These lines are evenly spaced across the entire page, providing a guide for handwriting practice. The background is white, and there are no margins or additional markings.

398

QUESTION 4 (Continued)

MARKER'S
USE ONLY

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook 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.

MARKER'S
USE ONLY

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 continues on page 12

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Question 4
Total

10

7



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SCORE ATTACHMENT A

SCORE FOR QUESTION 1

Bright Blue Music (1985) by Michael Torke

Q Tumultuously

168

169

167

Piccs. 1 2 *ff*

Fl. 1 *ff*

Obs. 1 2 *ff*

Cls. 1 2 *ff*

Bsns. 1 2 *ff*

Hns. 1 2 *mp* *rip* *5* *ef*
3 4 *mp* *rip* *5* *ef*

Tpts. 1 2 *mp* *ff*
3 *mp* *ff*

Tbns. 1 2 *f* *gliss.*
3 *f* *gliss.*

Tuba *ff*

Timp. *< ef*

Xyl. *ff* *gliss.*

Perc. 2 Tri. *ff* *in a frenzy*
3 Glsp. *f* *gliss.*

Piano L.H. *f* *gliss.*
R.H. *f* *gliss.*

Harp *f* *gliss.*

Q Tumultuously

Vln. I *ff* *molto marcato*

Vln. II *unis.* *ff* *molto marcato*

Vla. *ff* *molto marcato*

Vcl. *ff* *molto marcato*

Cbs. *div.* *ff* *molto marcato*

This image shows a page from a musical score, specifically measures 170 through 173. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, harp, and strings. Measures 170 and 171 are marked at the top. Measure 172 is also marked at the top. Measure 173 is marked with a boxed 'R' at the top right. The instruments listed on the left include Piccs., Fl., Obs., Cls., Bsns., Hns., Tpts., Tpbs., Tuba, Timp., Perc., Piano, Harp, Vln. I, Vln. II, Vla., Vcl., and Cbs. The notation includes various musical symbols such as notes, rests, dynamics (e.g., f, ff, mp), articulation marks (e.g., accents, slurs), and performance instructions like 'Solo' and 'Bongo (S.D. sticks)'. The score is arranged in systems, with each instrument or group of instruments having its own staff. The overall style is that of a professional orchestral score.

[illegible]

5

Piccs. 1 2 *ff* *f dim.* (*mf*) (*mp*)

Fl. 1 *ff* *f dim.* (*mf*)

Obs. 1 2 *ff* *f dim.* (*mf*)

Cls. 1 2 *ff* *f dim.* (*mf*) (*mp*)

Bsns. 1 2 *ff* *f dim.* (*mf*)

Hns. 1 2 3 4 *f* *pp*

Tpts. 1 2 3

Tbns. 1 2 3

Tuba *f*

Vln. I 1 *ff pp* *ff pp* *f* *dim.* (*mf*) *dim.*

2 *ff pp* *ff pp* *f* *dim.* (*mf*) *dim.*

1 *ff pp* *ff pp* *f* *dim.* (*mf*) *dim.*

Detailed description: This is a page of a musical score, page 5. It features a variety of instruments including Piccolo (Piccs.), Flute (Fl.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bsns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, and Violins I (Vln. I). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings are playing a rhythmic pattern of eighth notes. The brass instruments are playing a similar pattern. The dynamics range from fortissimo (ff) to pianissimo (pp). The score is divided into measures by vertical bar lines. The instruments are listed on the left side of the page, with their respective staves. The Piccolo and Flute parts are in the top staff, followed by Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, and Violins I. The Violins I part is divided into three staves. The dynamics are indicated by letters like ff, f, mf, mp, and pp, and by the word 'dim.' for diminuendo. The score is a page from a larger work, as indicated by the page number '5' at the top.

189 **S A tempo** 190 191 192 193

Piccs. 1 2 *espr.* *pp tranquillo* *f* *fff* *pppp*

Fl. 1 *p* *ff* *fff* *pppp*

Obs. 1 2 *pp tranquillo* *mf* *fff* *fff*

Cls. 1 2 *pp tranquillo* *a2* *mp* *f* *fff*

Bsns. 1 2 *pp tranquillo* *a2* *mp* *f* *fff*

Hns. 1 2 *a2* *mp cresc.* *ff* *ff*

3 4 *a2* *ff* *ff*

Tpts. 1 2 *1.* *mp cresc.* *mf* *ff*

3 *ff*

Tbns. 1 2 *p* *ff*

3 Tuba *p* *ff*

Perc. 1 *Xyl.* *p cresc.* *f* *ff*

2 *Wdbl.* *p cresc.* *f* *ff*

4 *Cyms.* *ff secco*

Piano *ff*

Harp *f* *ff*

S A tempo

Vln. I *tranquillo* *pp* *cresc. molto* *fff*

2 *tranquillo* *pp* *cresc. molto* *fff*

Vln. II *div. a 3* *ppp* *div. a 2* *pp* *cresc. molto* *fff* *pppp*

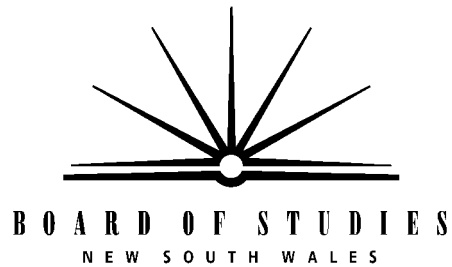
Vla. *div.* *ppp* *unis. pizz.* *mp* *cresc.* *ff* *ff* *arco* *pppp*

Vcl. *div.* *ppp* *unis. pizz.* *mp* *cresc.* *ff* *ff* *arco* *fff*

Cbs. *ppp* *fff*

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SCORE ATTACHMENT *B*

SCORE FOR QUESTION 3

Cantata 51 (1730) by J. S. Bach

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MUSICOLOGY I & AURAL SKILLS

SCORE ATTACHMENT C

SCORE FOR QUESTION 3

Septet for Wind Instruments (1948) by Paul Hindemith

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