



--	--	--	--	--

Centre Number

--	--	--	--	--	--	--	--	--	--

Student Number

2005
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 17, 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 (8 marks)

This question is based on an excerpt from the fourth movement of *Symphony No. 96* in D major by Joseph Haydn.

Score Attachment A contains the excerpt (bars 102–239). You have ONE minute to look at the score.

The whole excerpt will be played ONCE for familiarisation.

Bars 102–142 will now be played for you to answer parts (a) and (b).

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

- (a) Describe ONE way in which the four bar melody at the commencement of the excerpt is developed. **1**

.....

- (b) Identify the following chords (eg C min., C maj.). **2**

Bar 108 beat 1:

Bar 109 beat 2:

Question 1 continues on page 3

Question 1 (continued)

Bars 102–158 will be played TWICE for you to answer part (c).

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

(c) Outline the structure of bars 102–158. **3**

.....
.....
.....
.....
.....
.....

The final section of this movement (bars 188–239) will be played TWICE for you to answer part (d).

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

(d) Outline TWO ways in which Haydn uses contrast in this section of the movement. **2**

.....
.....
.....
.....

End of Question 1

BLANK PAGE

--	--	--	--	--

Centre Number

--	--	--	--	--	--	--	--	--

Student Number

Question 2 (7 marks)

Please turn over

Question 2 (7 marks)

This question is based on *Resting Point* (1990) for cello and piano by Nigel Sabin.

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

5

Bars 33–38 will be played SIX times for you to notate the cello part in bars 34–37 in the treble clef.

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

Adagio 34

cello

piano

pp

38

Reproduced with the kind permission of Nigel Sabin

Question 2 continues on page 7

Question 2 (continued)

Part (b) is based on bars 20–33.

Score Attachment *B* contains this excerpt. You have ONE minute to look at the score.

Bars 20–33 will be played THREE times for you to answer part (b).

Time: First playing — 10 second pause
 Second playing — 2 minute pause
 Third playing — 2 minute pause

(b) Describe Sabin’s use of silence and expressive techniques in bars 20–33. 2

.....
.....
.....
.....

End of Question 2

BLANK PAGE

--	--	--	--	--

Centre Number

--	--	--	--	--	--	--	--	--

Student Number

Question 3 (10 marks)

Please turn over

Question 3 (10 marks)

This question is based on an excerpt from *Vitebsk* (1929) by Aaron Copland.

Vitebsk is based on the following motif which will now be played ONCE for you.



Bars 28–32 will now be played for you to hear the motif on which the work is based in its original form.

Meno mosso – Grave (♩ = 84)

violin *pp*

cello *cantabile*
p molto espress

piano *mf espress*

Score Attachment C contains the excerpt (bars 87–183). You have ONE minute to look at the score.

The excerpt (bars 87–183) will be played ONCE for familiarisation.

Question 3 continues on page 11

Question 3 (continued)

Bars 87–183 will be played TWICE for you to answer part (a).

Time: First playing — 1 minute pause
Second playing — 3 minute pause

(a) With reference to specific bars and instruments, explain THREE ways the motif **3**

 is used in bars 87–183.

Aaron Copland © Boosey and Hawkes, Inc. All rights reserved. International copyright secured.

Bar number(s): Instrument(s):

Explanation:

.....

Bar number(s): Instrument(s):.....

Explanation:.....

.....

Bar number(s): Instrument(s):.....

Explanation:

.....

Question 3 continues on page 12

Question 3 (continued)

Bars 170–177 will be played THREE times for you to answer part (c).

Time: First playing — 10 second pause
 Second playing — 1 minute pause
 Third playing — 3 minute pause

- (c) With reference to specific keys and chords, describe Copland’s use of tonality in bars 170–177. **3**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

End of Question 3

BLANK PAGE

BLANK PAGE

BLANK PAGE

--	--	--	--	--

Centre Number

--	--	--	--	--	--	--	--	--

Student Number

Question 4 (10 marks)

You have 20 minutes to answer Question 4.

Composers both break with and maintain musical conventions in their work.

With reference to specific concepts of music, critically examine this statement in relation to at least TWO works you have studied from the Mandatory Topic *Music of the last 25 years (Australian focus)*.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

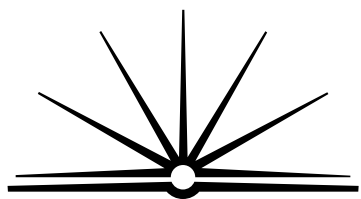
.....

.....

.....

Question 4 continues on page 18

BLANK PAGE



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

2005

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment A

Score for Question 1

Excerpt from the fourth movement of *Symphony No. 96* in D major by Joseph Haydn

Solo 1. Maggiore

102 108 110

Fl.

Fg.

Vi.

Vla.

Vc. eB

p *f*

zu2

Detailed description: This musical score is for a solo section in the key of D major. It covers measures 102 to 110. The instruments are Flute (Fl.), Bassoon (Fg.), Violin (Vi.), Viola (Vla.), and Cello/Double Bass (Vc. eB). The Flute part features a melodic line with slurs and accents, starting at measure 102 and ending at 110. The Bassoon part is mostly silent, with a single note at measure 110 marked 'zu2' and 'f'. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'p'. The Cello/Double Bass part plays a similar rhythmic accompaniment, also marked 'p'. The score includes a double bar line at the end of measure 110.

zu2

2:

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

Vi.

Vla.

Vc. e B.

f

Detailed description: This musical score continues the solo section from the previous page, covering measures 102 to 110. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Timpani (Timp.), Violin (Vi.), Viola (Vla.), and Cello/Double Bass (Vc. e B.). The Flute part features a melodic line with slurs and accents, starting at measure 102 and ending at 110, marked 'f'. The Oboe part plays a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'f'. The Bassoon part plays a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'f'. The Cor Anglais part plays a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'f'. The Trumpet part plays a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'f'. The Timpani part plays a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'f'. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'f'. The Cello/Double Bass part plays a rhythmic accompaniment of eighth notes, starting at measure 102 and ending at 110, marked 'f'. The score includes a double bar line at the end of measure 110.

120

Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
VI.
Vla.
Vc. e B.

zu2

zu2

zu2

Detailed description: This system of musical notation covers measures 120 to 124. It features eight staves for woodwinds and strings. The Flute (Fl.) and Violin I (VI.) parts are highly active with sixteenth-note patterns. The Bassoon (Fg.) and Viola (Vla.) parts also have significant melodic lines. The Clarinet in D (Cor. (D)) and Trumpet in D (Trbe. (D)) parts are mostly silent, with some notes appearing in measure 124. The Violoncello and Double Bass (Vc. e B.) provide a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The number '120' is centered above the first staff. The instruction 'zu2' appears three times, indicating a second ending or repeat sign.

130

Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
Timp.
VI.
Vla.
Vc. e B.

zu2

Detailed description: This system of musical notation covers measures 130 to 134. It features nine staves for woodwinds, percussion, and strings. The Flute (Fl.) and Violin I (VI.) parts continue with their active sixteenth-note patterns. The Bassoon (Fg.) part has a melodic line with some rests. The Clarinet in D (Cor. (D)) and Trumpet in D (Trbe. (D)) parts are mostly silent. The Timpani (Timp.) part has a few notes in measure 134. The Violoncello and Double Bass (Vc. e B.) provide a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The number '130' is centered above the first staff. The instruction 'zu2' appears once, indicating a second ending or repeat sign.

Musical score for measures 140-149. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Timpani (Timp.), Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The music features a complex rhythmic pattern with sixteenth and thirty-second notes, and includes trills (tr) in the Trumpet and Timpani parts.

Musical score for measures 150-159. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. (D)), Trumpet (Trbe. (D)), Timpani (Timp.), Violin (VI.), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The music is marked with a dynamic of *p* (piano) and features a melodic line in the Violin part. A first ending bracket is present at the end of measure 150.

Fl.

VI.

Vla.

Vc.
e B.

160

VI.

Vla.

Vc.
e B.

zu2

170

VI.

Vla.

Vc.
e B.

f *p* *p*

f *p*

f *p*

Solo 1. 180

Fl. solo 1.

Fg. *p*

Trbe. (D) *p*

Timp. *p*

VI. *p*

Vla. *p*

Vc. e B. *p*

zu2 190

Fl. *f*

Ob. *p*

Fg. *f*

Cor. (D) *f*

Trbe. (D) *f*

Timp. *f*

VI. *f*

Vla. *f*

Vc. e B. *f*

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

VI.

Vla.

Vc. e B.

200 1. solo

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp.

VI.

Vla.

Vc. e B.

210

Fl.

Ob.

Fg.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vc. e B.

p *sf* *sf* *sf* *sf*

ZU2 [B]

220

Fl.

Ob.

Fg.

Cor. (D)

Trb. (D)

Timp.

VI.

Vla.

Vc. e B.

sf *sf* *sf* *f*

230

Fl. zu2

Ob.

Fg. zu2

Cor. (D)

Trbe. (D)

Timp.

Vi.

Vla.

Vc. e B.

Fl.

Ob.

Fg.

Cor. (D)

Trbe. (D)

Timp. zu2

Vi.

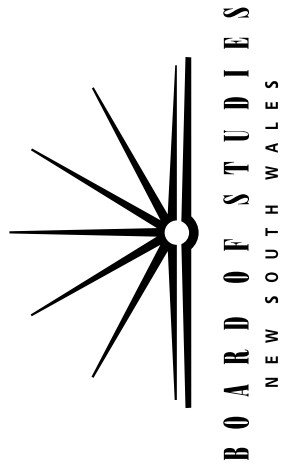
Vla.

Vc. e B.

BLANK PAGE

BLANK PAGE

BLANK PAGE



2005

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment B

Score for Question 2

Excerpt from *Resting Point* (1990) for cello and piano by Nigel Sabin

Adagio

20 | con sordino | *pp* *molto rit.* *dim.* *lontano*

21 | *a tempo* *p* *a tempo* *p*

22 | *molto rit.*

23 | *a tempo* *p* *a tempo* *p*

24 | *molto rit.* *molto rit.*

25 | *a tempo* *p* *a tempo* *p*

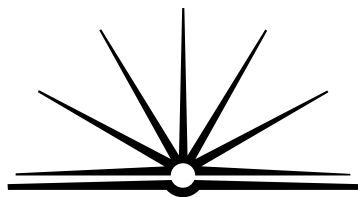
26 | *a tempo* *p* *a tempo* *p*

dim.

27 *a tempo* *p* *rit.* *a tempo* *p*

30 *molto rit.* *p* *a tempo* *p* *rit.* *a tempo* *p*

BLANK PAGE



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

2005

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment C

Score for Question 3

Excerpt from *Vitebsk* (1929) by Aaron Copland

Aaron Copland © Boosey and Hawkes, Inc. All rights reserved. International copyright secured.

87

Violin

Cello

Piano

89

p leggiero

p

stacc.

92

P leggiero

95

mf *f*

98

sim. *f*

101

mf cres. *sf*

103

f sf sf sf sf

p sf sf sf sf

non legato senza Ped.

107

mf f

mf pizz. f arco

mp non legato f

113

mf mf piaz# mf

119

arco mf mf piaz#

126

Musical score for measures 126-129. The system includes a vocal line and a piano accompaniment. The piano part features a circled 'R' and dynamic markings 'mp' and 'f'. There are also some performance instructions like '8va' with a dashed box.

130

Musical score for measures 130-132. The system includes a vocal line and a piano accompaniment. The piano part features a circled 'D' and dynamic markings 'f' and 'p'. There are also some performance instructions like '8va' with a dashed box.

133

Musical score for measures 133-135. The system includes a vocal line and a piano accompaniment. The piano part features dynamic markings 'f' and 'p'.

136

Musical score for measures 136-138. The system includes a vocal line and a piano accompaniment. The piano part features dynamic markings 'sf', 'p', 'pp', and 'ff', and a circled 'L'.

139

139

pp *sf p*

legato *cantabile*

to the fore

142

142

sf p

145

145

sf p

149

149

mp *mp* *stacc.*

M

152

152

cresc.

cresc.

cresc. - -

stacc.

Detailed description: This system contains measures 152 and 153. It features four staves: two for the vocal line (soprano and alto) and two for the piano accompaniment (treble and bass clefs). The vocal lines consist of eighth and sixteenth notes with various accidentals (flats and naturals). The piano accompaniment features a steady eighth-note bass line and chords in the treble. Dynamic markings include 'cresc.' in the vocal staves and 'cresc. - -' in the piano treble staff. The word 'stacc.' is written below the piano bass line.

154

154

cres.

cres.

cres.

f

Detailed description: This system contains measures 154 through 157. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal lines continue with eighth and sixteenth notes. The piano accompaniment has a consistent eighth-note bass line. Dynamic markings include 'cres.' in the vocal staves and 'cres.' in the piano treble staff. A forte 'f' dynamic is marked in the piano treble staff at the end of measure 157.

158

158

ff

ff

ff

ff

Detailed description: This system contains measures 158 through 161. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal lines are more active with sixteenth-note runs. The piano accompaniment features a dense texture with sixteenth-note patterns in both hands. Dynamic markings include 'ff' (fortissimo) in the vocal staves and 'ff' in the piano treble and bass staves. A circled 'N' is present in the piano treble staff at the end of measure 161.

162

162

mf

f

Detailed description: This system contains measures 162 through 165. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal lines have a more melodic feel with longer note values. The piano accompaniment has a steady eighth-note bass line. Dynamic markings include 'mf' (mezzo-forte) in the piano bass line and 'f' (forte) in the piano treble staff.

165

sf *sf* *sf* *sf*

f *sf* *sf*

168

marc. *marc.*

ff *sff* *sff*

170

sf *sf* *sf* *sf*

ff sempre

legato *ff sempre*

ff

non legato

173

sf *sf* *sf* *sf*

non legato

176

177

lunga

lunga

lunga

lunga

Musical score for measures 176-177. The score is written for four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with repeated eighth-note patterns, marked with *sf* (sforzando) and *lunga* (long). The left hand part provides a rhythmic accompaniment with eighth-note chords and single notes. The key signature has one flat (B-flat).

179

Sub Grave

molto espress

ff sonore molto espress

RIGHT HAND

LEFT HAND

Musical score for measures 179-181. The tempo is marked *Sub Grave*. The right hand part has a melodic line with some rests, marked with *ff* and *molto espress*. The left hand part has a rhythmic accompaniment with eighth-note chords, marked with *ff* and *sonore (non troppo ff)*. The key signature has one flat (B-flat).

182

ova

sffz

RIGHT HAND

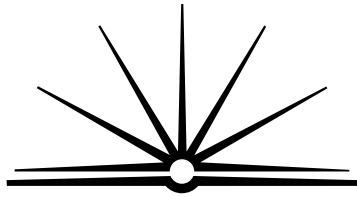
LEFT HAND

Musical score for measures 182-184. The right hand part has a melodic line with some rests, marked with *p* and *sffz*. The left hand part has a rhythmic accompaniment with eighth-note chords, marked with *sffz*. The key signature has one flat (B-flat).

BLANK PAGE

BLANK PAGE

BLANK PAGE



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

2005

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Sight Singing

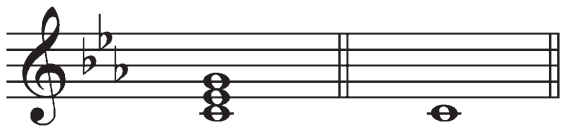
General Instructions

- 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.
-



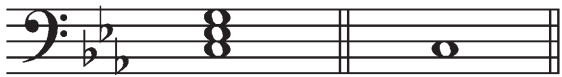
Tonic chord Starting note

Moderato
mf

Musical notation for the sight-singing piece in G major, 2/4 time. The tempo is Moderato and the dynamic is mezzo-forte (mf). The lyrics are: "I'm go - ing to the clin - ic Ap - point - ment is ___ to - day, I'm go - ing to the clin - ic to ___ keep ___ the germs a - way." The lyrics are written below the notes, with hyphens indicating syllables across notes and blank lines for breath marks.

I'm go - ing to the clin - ic Ap -
point - ment is ___ to - day, I'm go - ing to the
clin - ic to ___ keep ___ the germs a - way.

Lyrics: Max Fatchen, 2003, 'Just a Jab' from Poetry All Sorts, Triple D Books, Wagga Wagga.



Tonic chord Starting note

Moderato

mf



I'm go - ing to the clin - ic Ap -



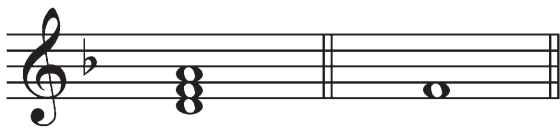
point - ment is ___ to - day, I'm go - ing to the



clin - ic to ___ keep ___ the germs a - way.

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.
-



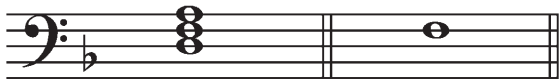
Tonic chord

Starting note

Moderato
mf

Musical notation for the sight-singing piece. It consists of three staves of music in a 6/8 time signature with a key signature of one flat (Bb). The melody is written in a treble clef. The lyrics are: "For ev - er thou whis - per - est, two by two, of who is mad - ly in love with you; The car thou need - est ev - 'ry day, let hub - caps scat - ter where they may." The piece ends with a double bar line.

For ev - er thou whis - per - est, two by two, of
who is mad - ly in love with you; The car thou need - est
ev - 'ry day, let hub - caps scat - ter where they may.

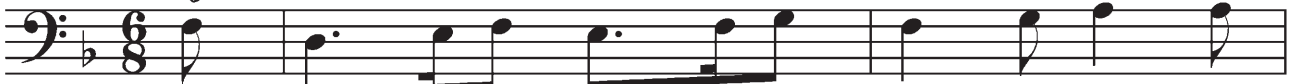


Tonic chord

Starting note

Moderato

mf



For ev - er thou whis - per - est, two by two, of



who is mad - ly in love with you; The car thou need - est

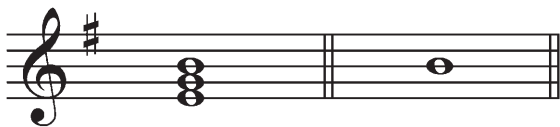


ev - 'ry day, let hub - caps scat - ter where they may.

Ogden Nash, 1956, Family Reunion, JM Dent & Sons Ltd, London, p 42.

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 G major, 4/4 time. The tempo is Moderato and the dynamic is mezzo-forte (mf). The lyrics are: "The wea - ther is so ve - ry mild that some would call_ it warm, Good gra - cious, aren't we luc - ky, child? Here comes a thun - der - storm." 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 and ends with a double bar line.

The wea - ther is so ve - ry mild that
some would call_ it warm, Good gra - cious, aren't we
luc - ky, child? Here comes a thun - der - storm.



Tonic chord

Starting note

Moderato
mf



The wea - ther is so ve - ry mild that



some would call_ it warm, Good gra - cious, aren't we



luc - ky, child? Here comes a thun - der - storm.

Ogden Nash, 1956, Family Reunion, JM Dent & Sons Ltd, London, p 63.

BLANK PAGE