BOARD OF STUDIES
NEW SOUTH WALES

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**

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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**

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End of Question 1

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Centre Number

Student Number

Question 2 (7 marks)

Please turn over

Marks

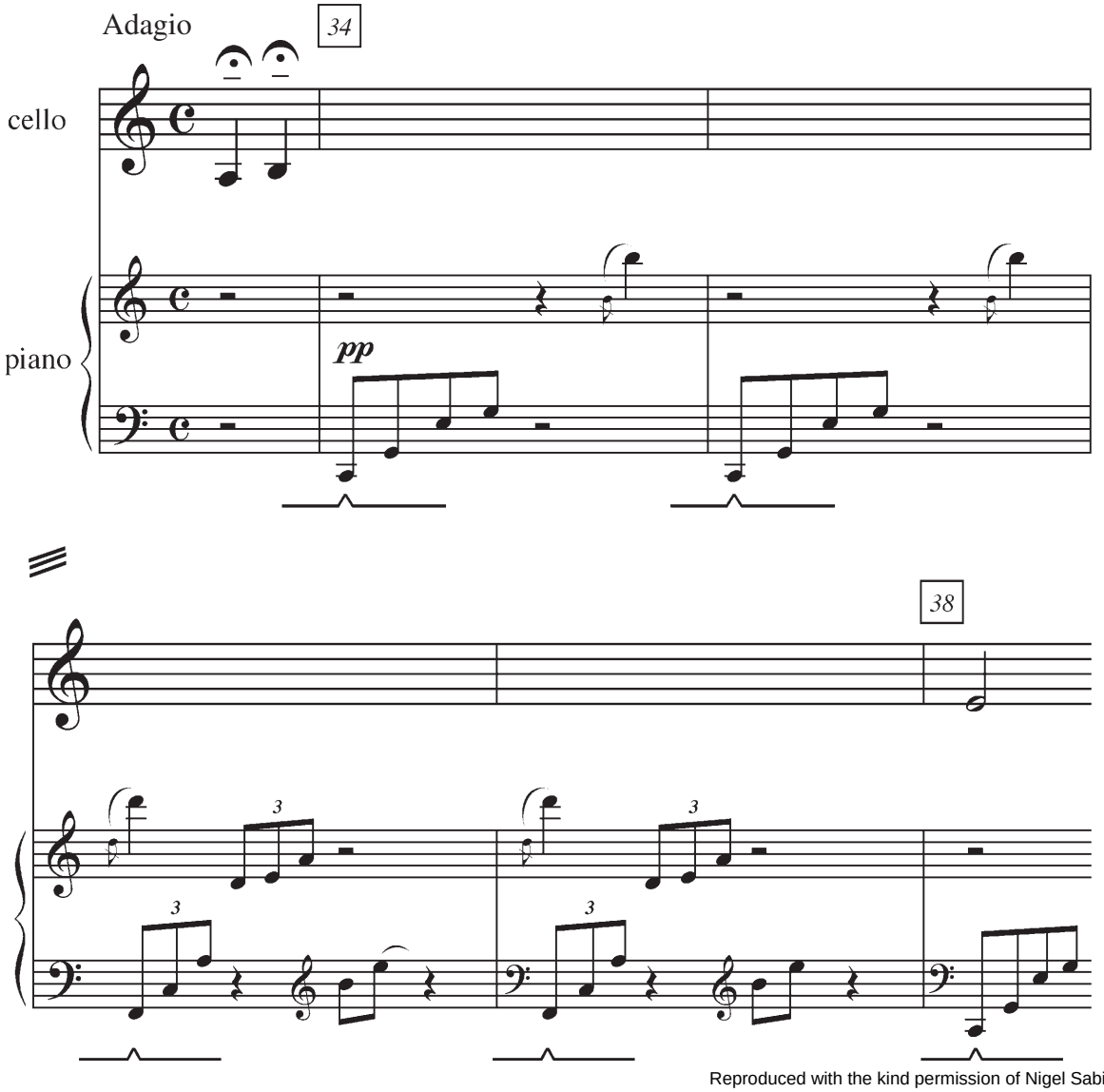
Question 2 (7 marks)

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



Reproduced with the kind permission of Nigel Sabin

Question 2 continues on page 7

Marks

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**

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End of Question 2

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Student Number

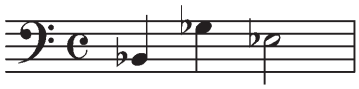
Question 3 (10 marks)

Please turn over

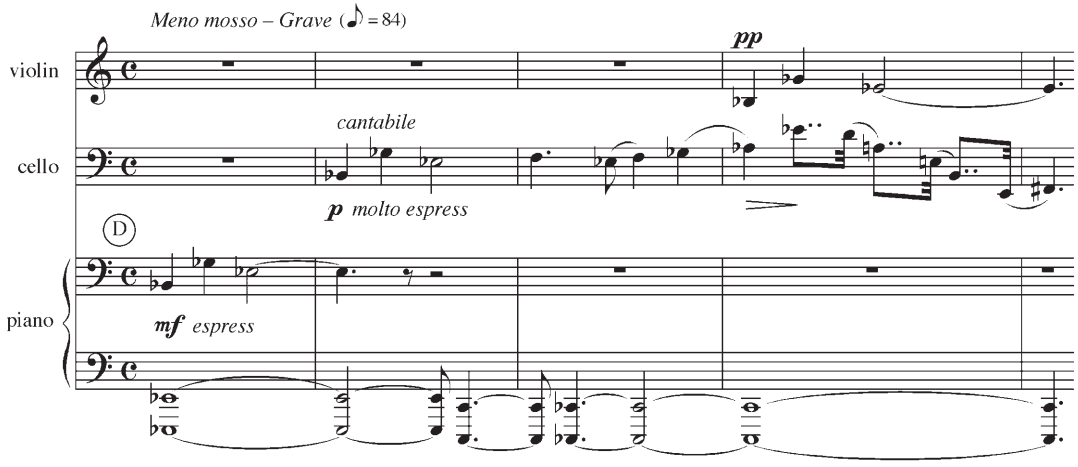
Question 3 (10 marks)

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.



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

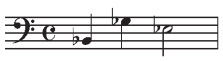
Marks

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

Marks

Question 3 (continued)

Bars 138–170 will be played FOUR times for you to answer part (b).

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

(b) Describe the relationships between the instruments in bars 138–170. In your answer, refer to specific bar numbers. **4**

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Question 3 continues on page 13

Marks

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**

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End of Question 3

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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)*.

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Question 4 continues on page 18

Question 4 (continued)

Question 4 continues on page 19

Question 4 (continued)

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NEW SOUTH WALES

2005

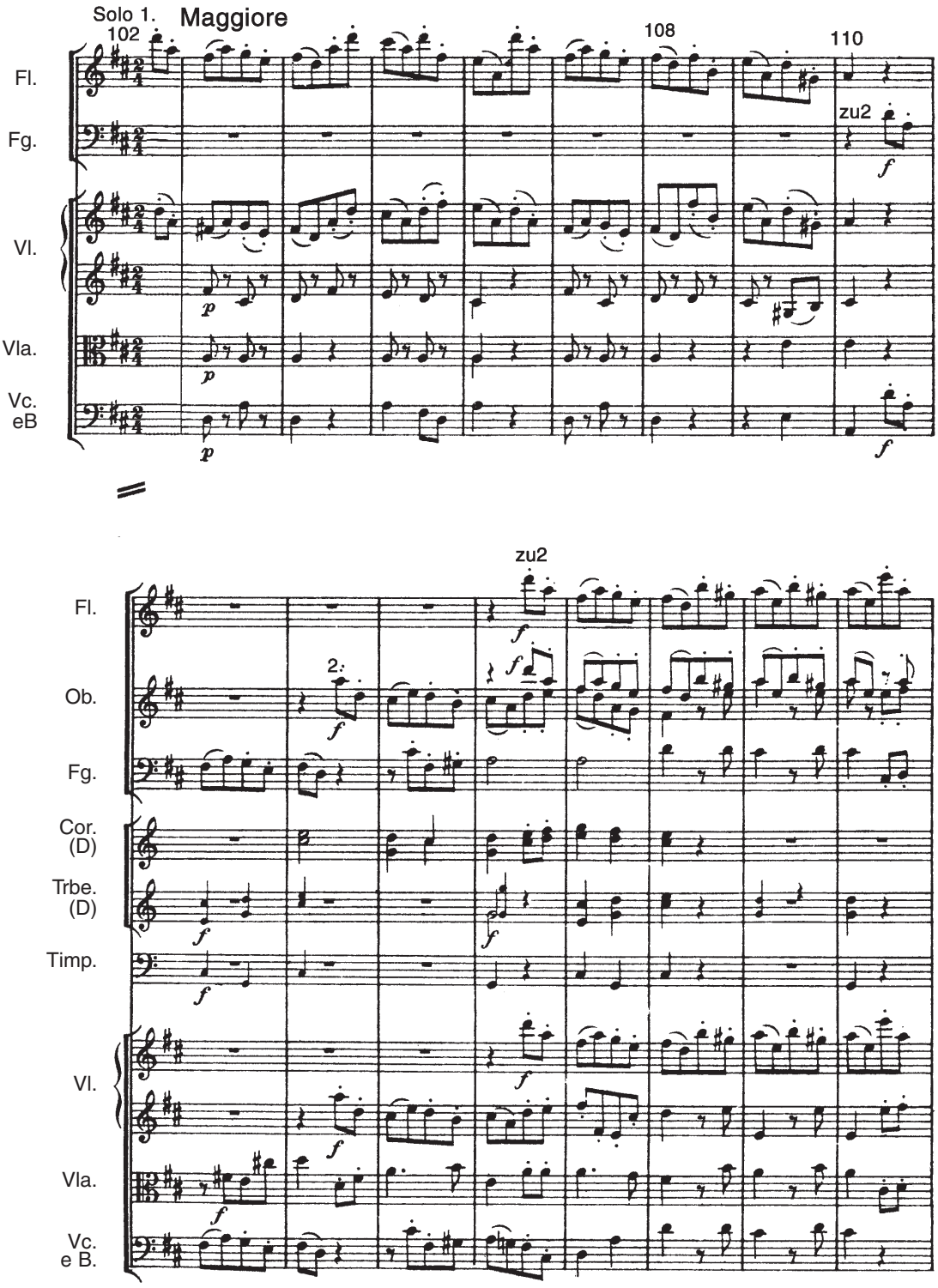
HIGHER SCHOOL CERTIFICATE EXAMINATION

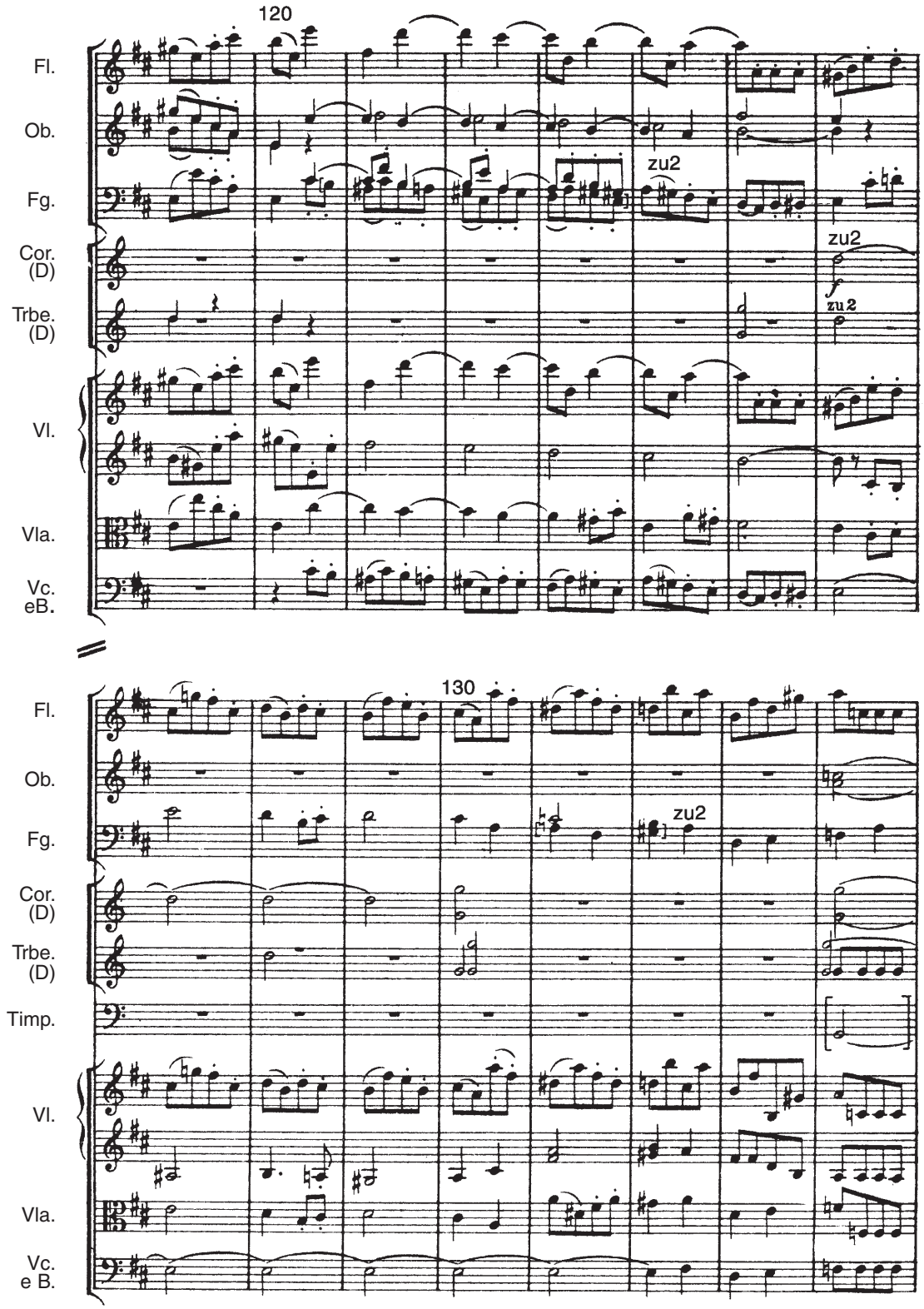
Music 2

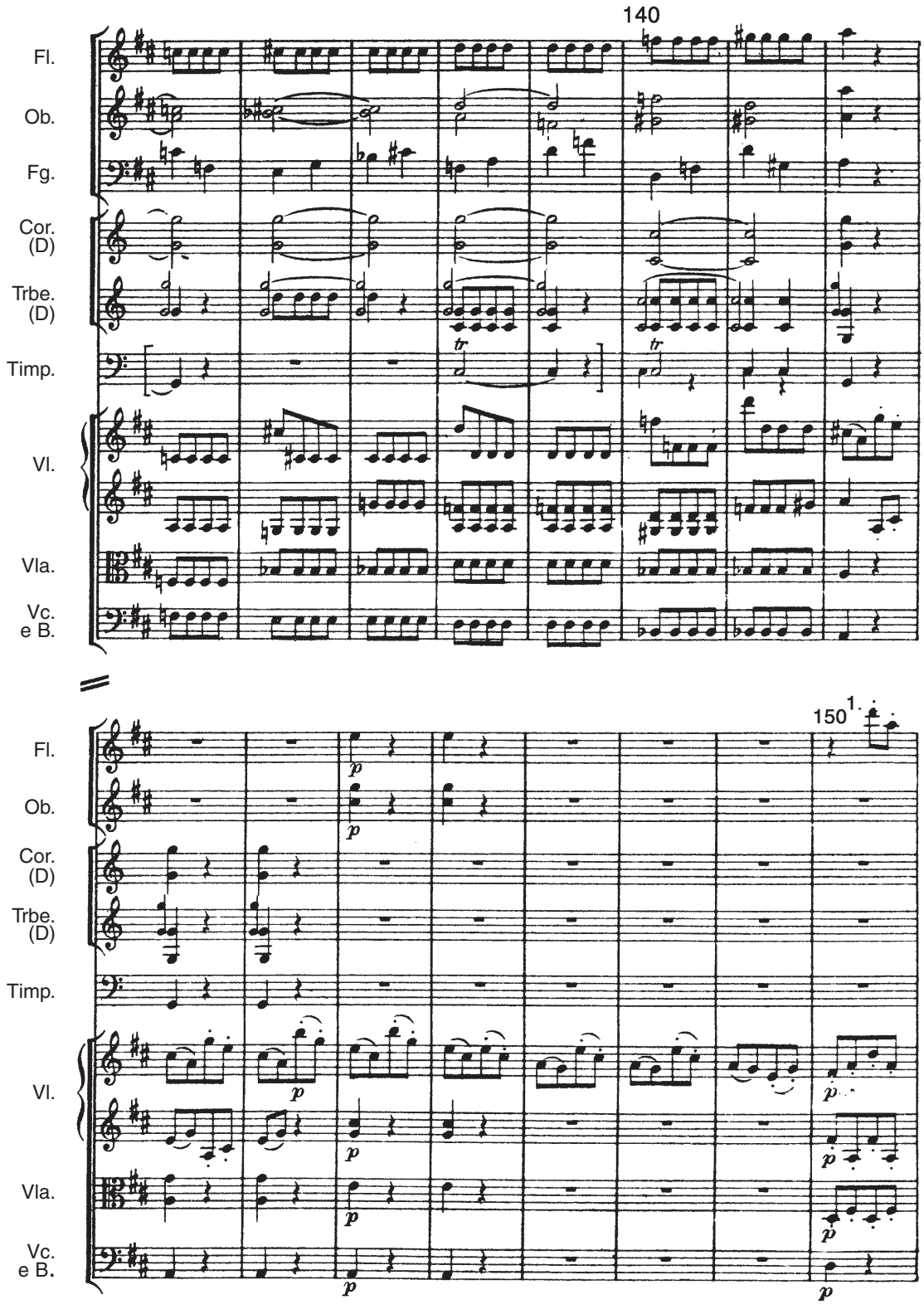
Score Attachment *A*

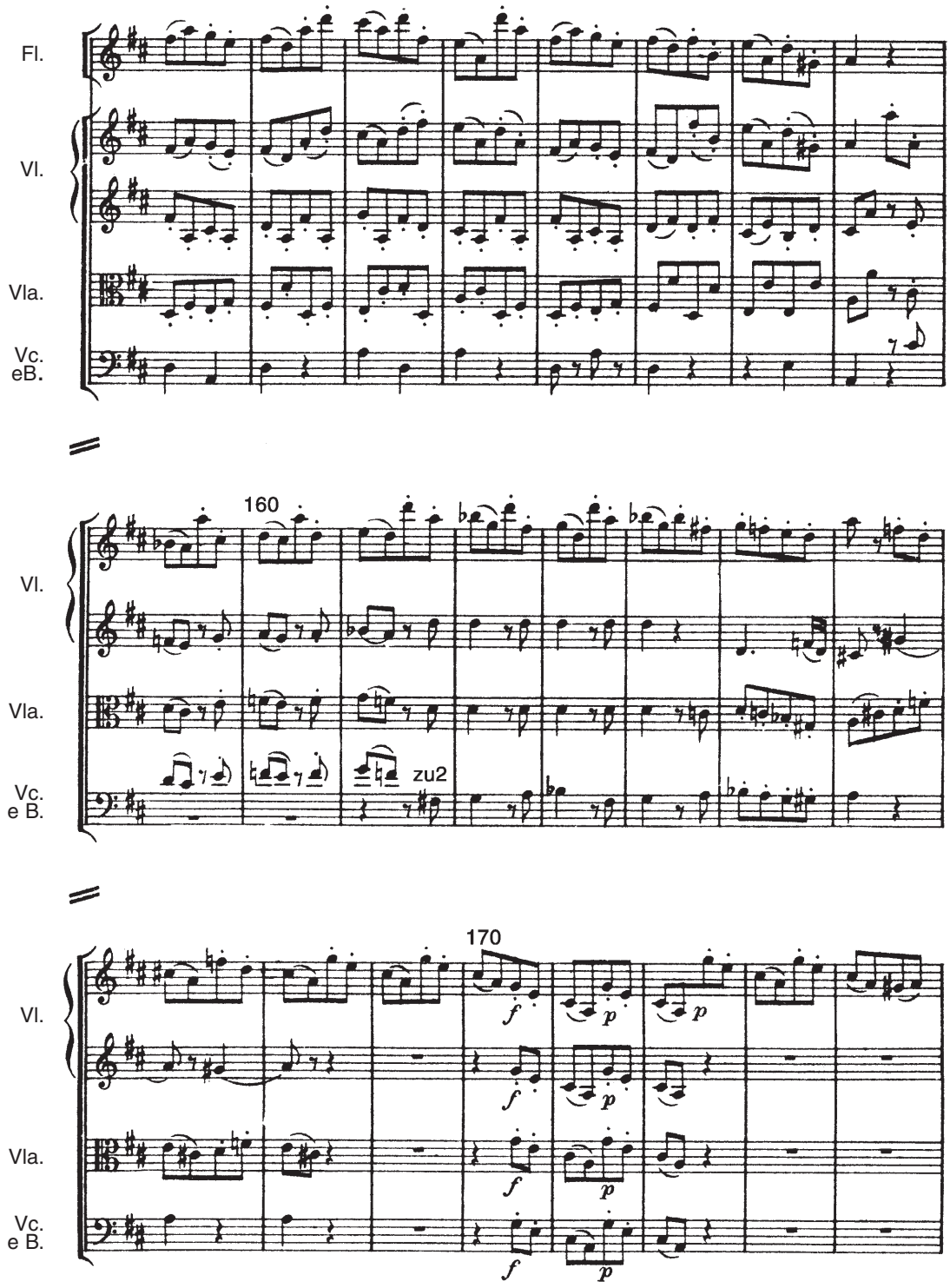
Score for Question 1

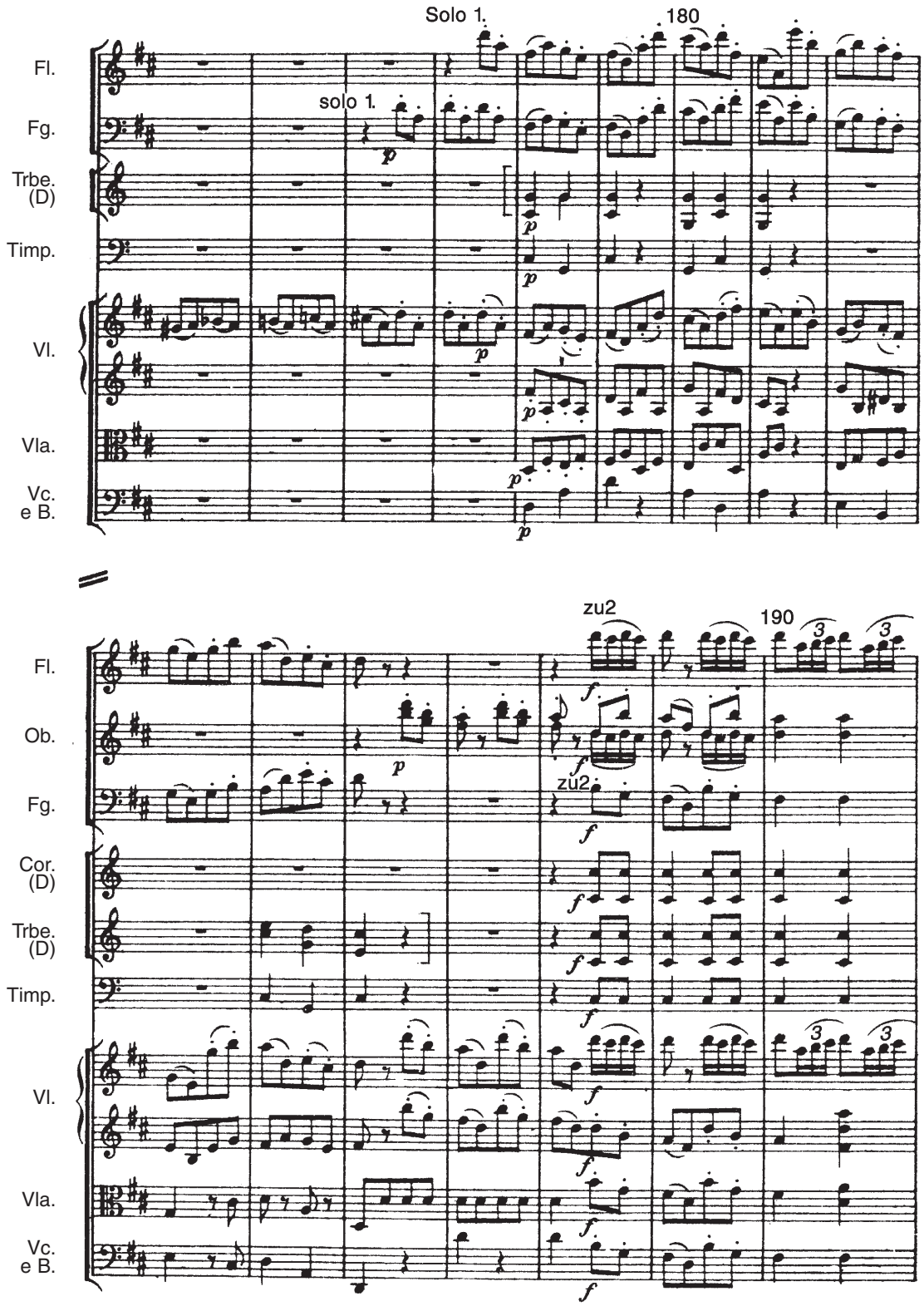
Excerpt from the fourth movement of *Symphony No. 96* in D major by Joseph Haydn

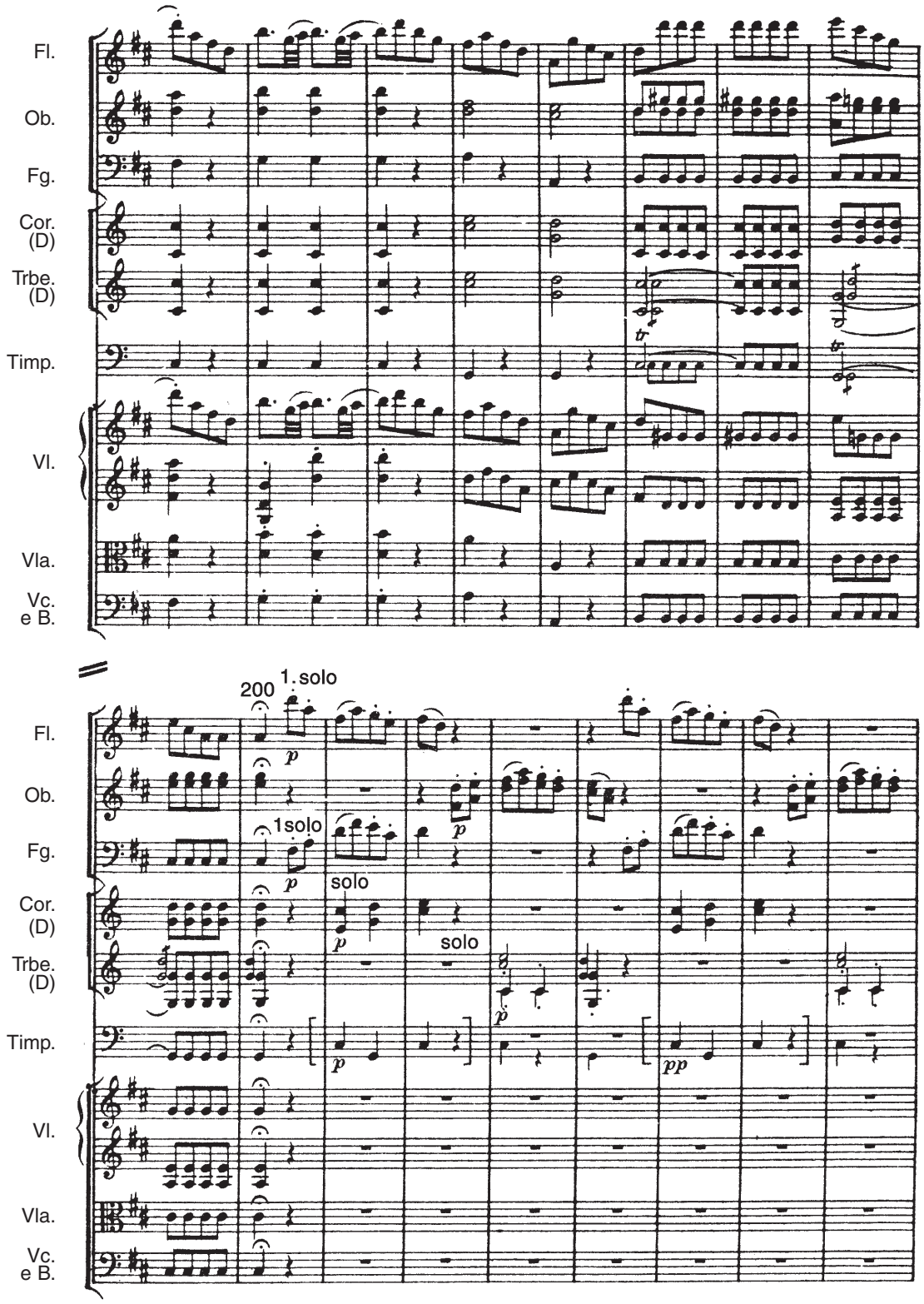

Solo 1.
Maggiore
102
108
110
zu2
Fl.
Fg.
Vl.
Vla.
Vc.
eB
zu2
2.
Fl.
Ob.
Fg.
Cor.
(D)
Trbe.
(D)
Timp.
Vl.
Vla.
Vc.
e B.

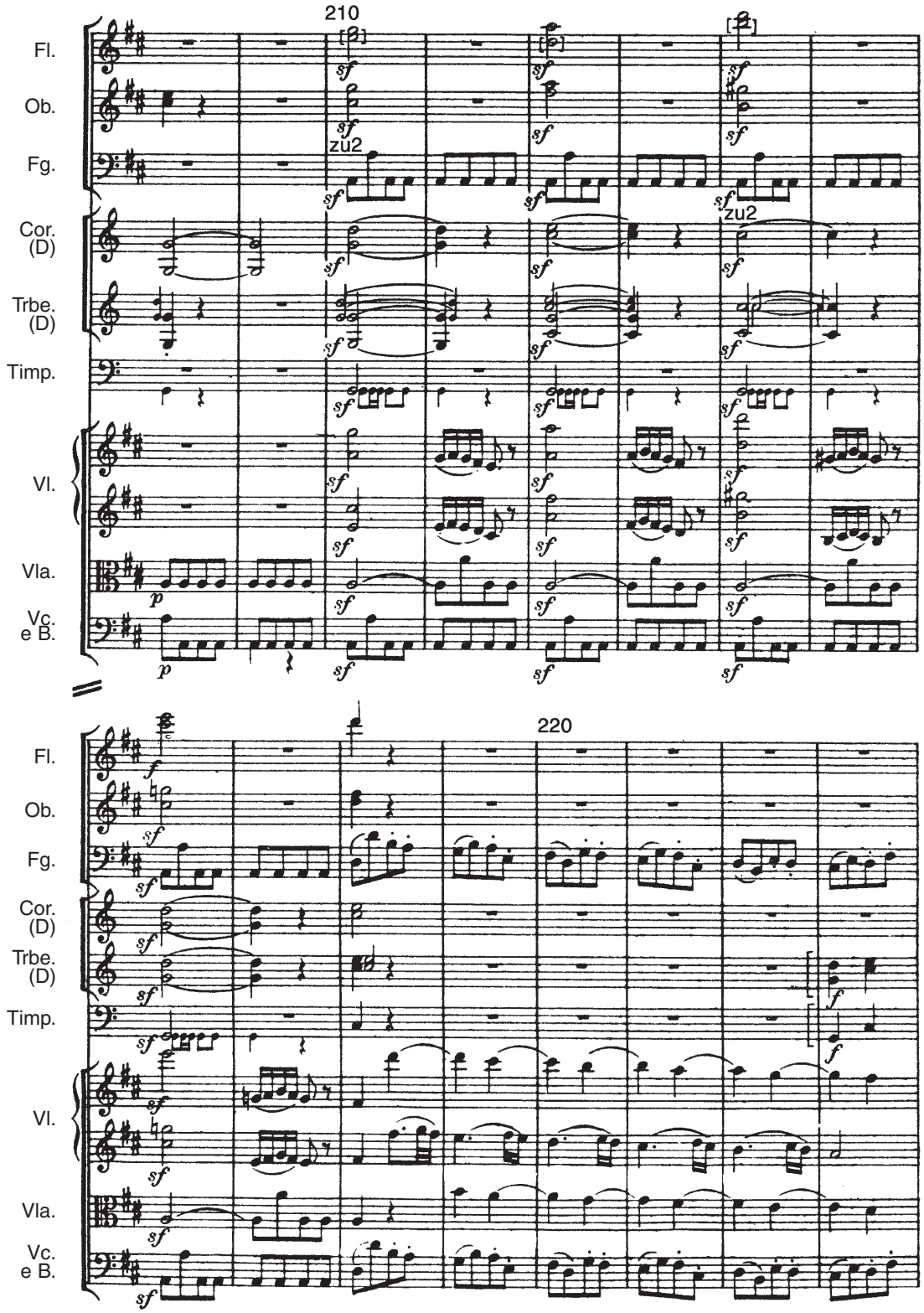

120
Fl.
Ob.
Fg.
zu2
Cor. (D)
zu2
f
Trbe. (D)
zu2
Vl.
Vla.
Vc. eB.
130
Fl.
Ob.
Fg.
zu2
Cor. (D)
Trbe. (D)
Timp.
Vl.
Vla.
Vc. e B.

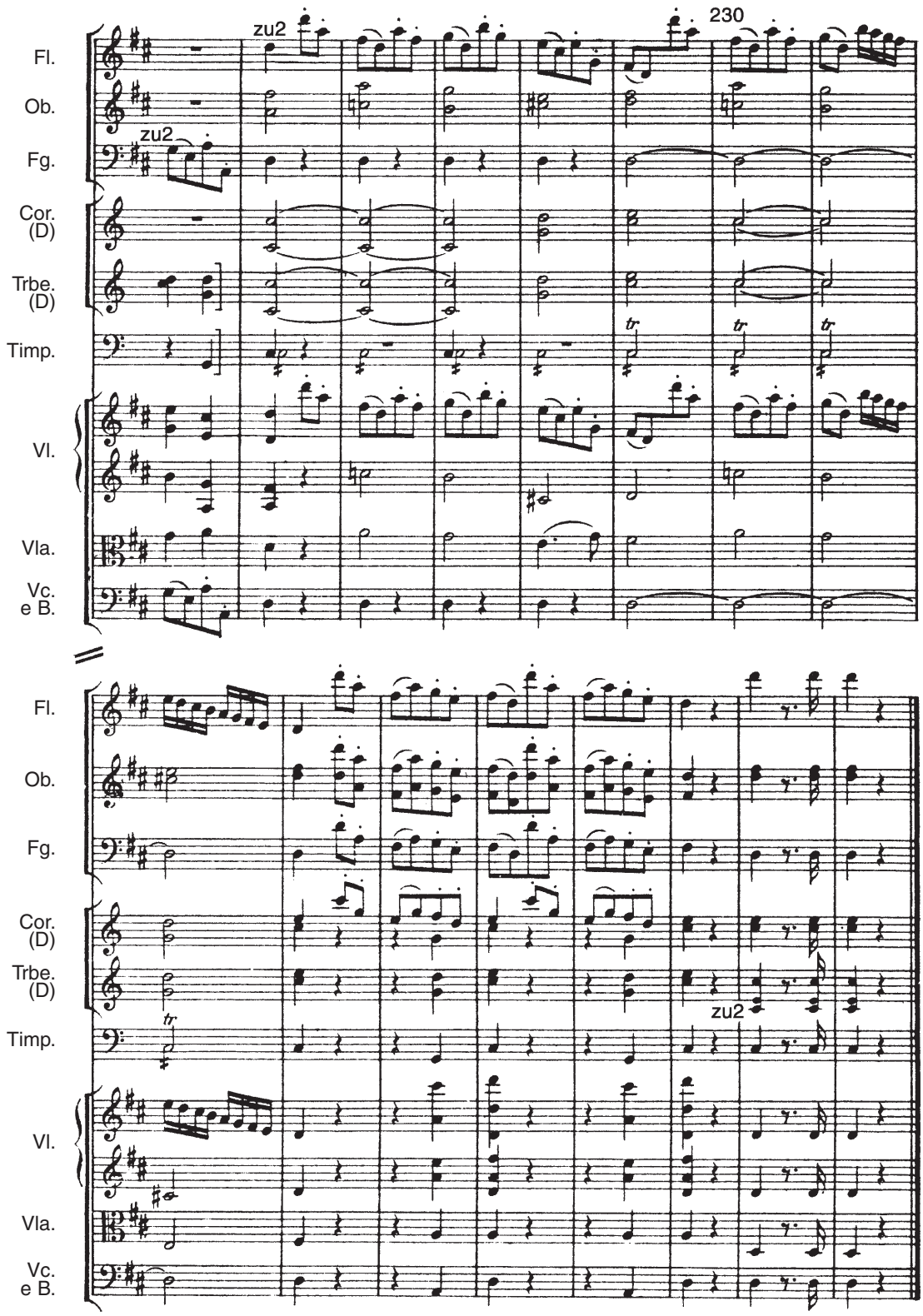

140
Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
Timp.
Vl.
Vla.
Vc. e B.
tr
tr
150
1.
p


Fl.
Vl.
Vla.
Vc.
eB.
160
zu2
170
f
p


Solo 1.
180
solo 1.
Fl.
Fg.
Trbe. (D)
Timp.
Vl.
Vla.
Vc. e B.
zu2
190
Ob.
Cor. (D)


Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
Timp.
Vl.
Vla.
Vc. e B.
200
1. solo
p
1solo
solo
solo
pp


210
220
Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
Timp.
Vl.
Vla.
Vc. e B.
zu2
zu2


230
zu2
zu2
zu2
Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
Timp.
Vl.
Vla.
Vc. e B.
Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
Timp.
Vl.
Vla.
Vc. e B.

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NEW SOUTH WALES

2005

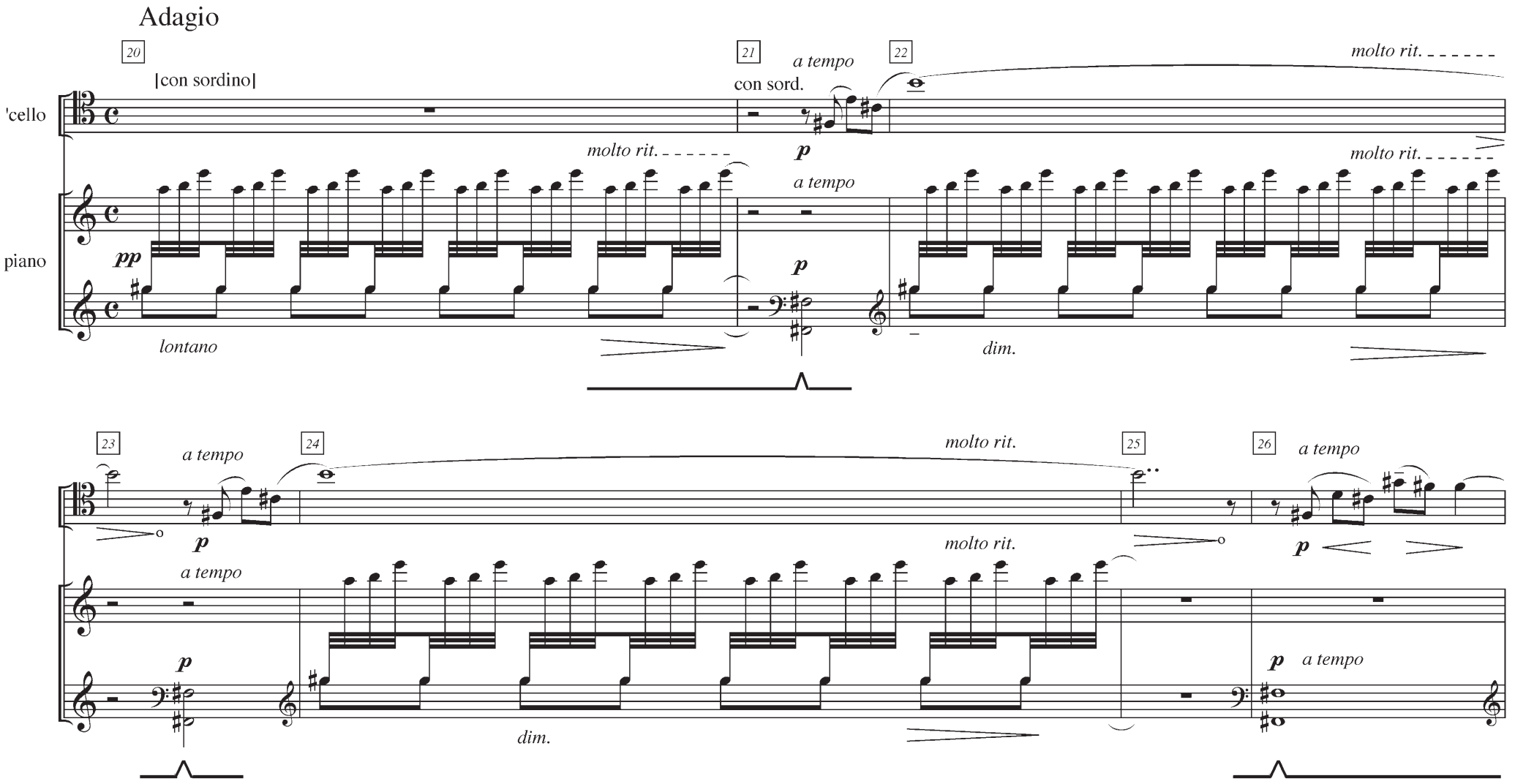
HIGHER SCHOOL CERTIFICATE EXAMINATION

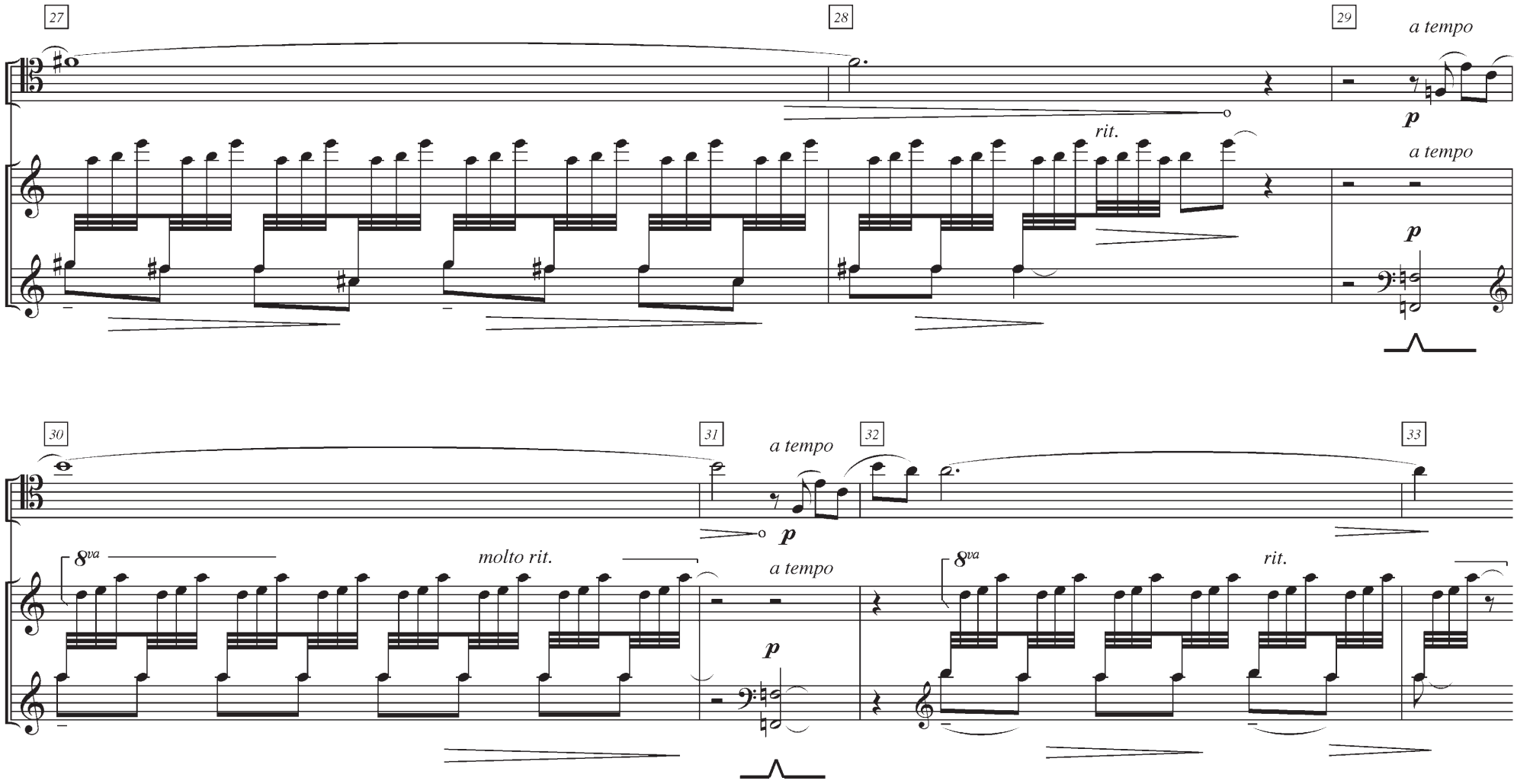
Music 2

Score Attachment *B*

Score for Question 2

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


Adagio
20
21
22
23
24
25
26
'cello
piano
|con sordino|
con sord.
a tempo
molto rit.
pp
p
lontano
dim.


27
28
29
a tempo
p
rit.
a tempo
p
30
31
a tempo
32
33
8va
molto rit.
a tempo
p
8va
rit.

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BOARD OF STUDIES
NEW SOUTH WALES

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HIGHER SCHOOL CERTIFICATE EXAMINATION

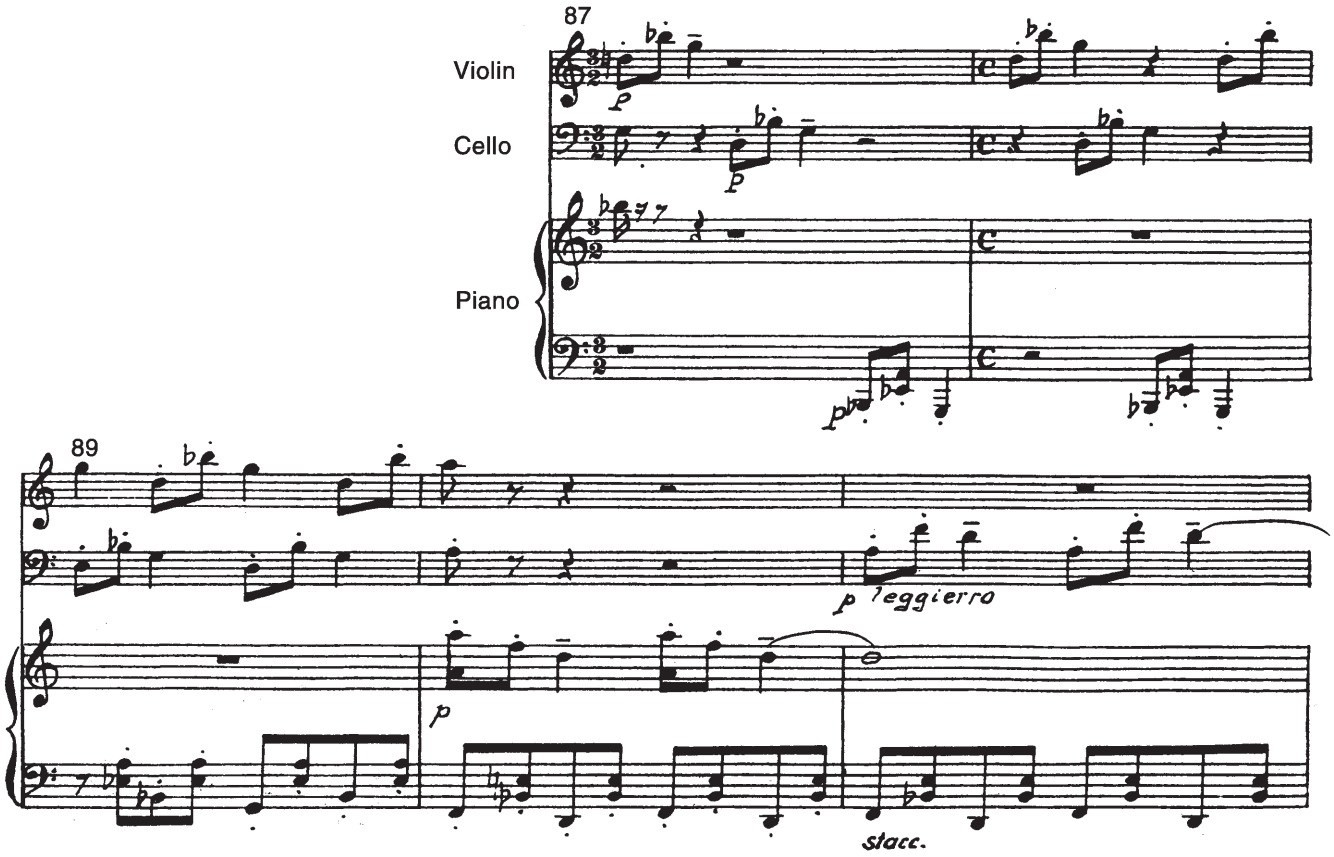
Music 2

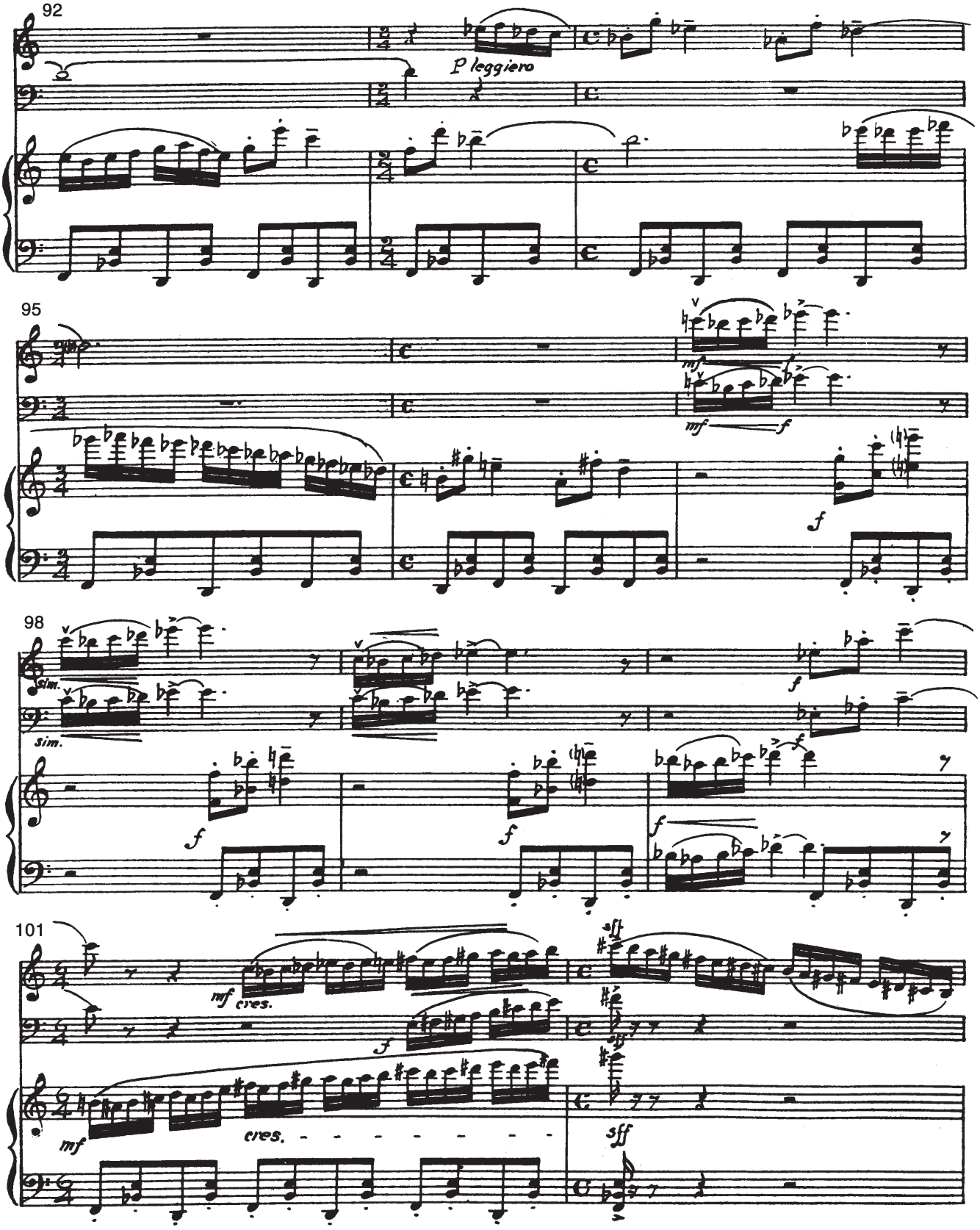
Score Attachment C

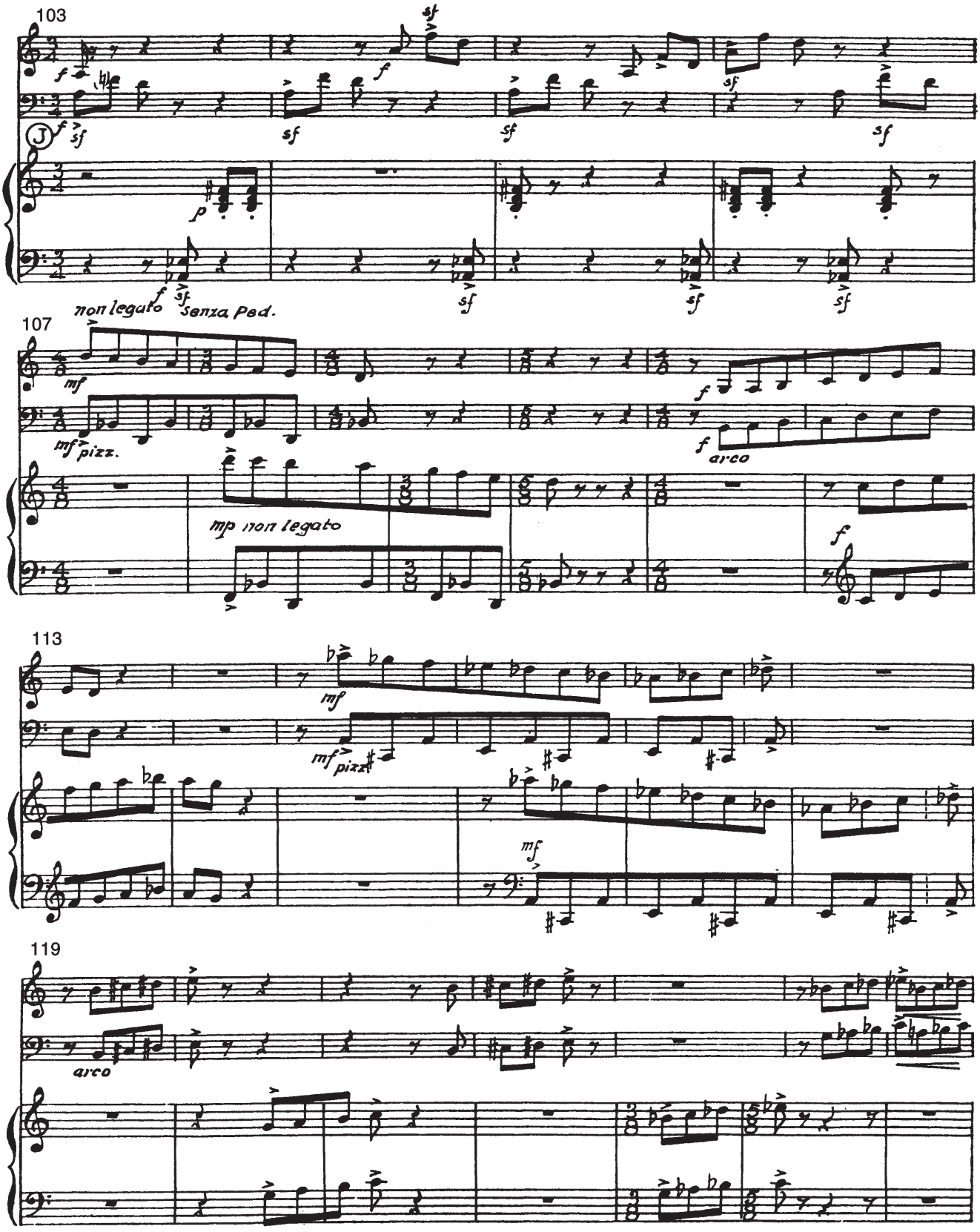
Score for Question 3

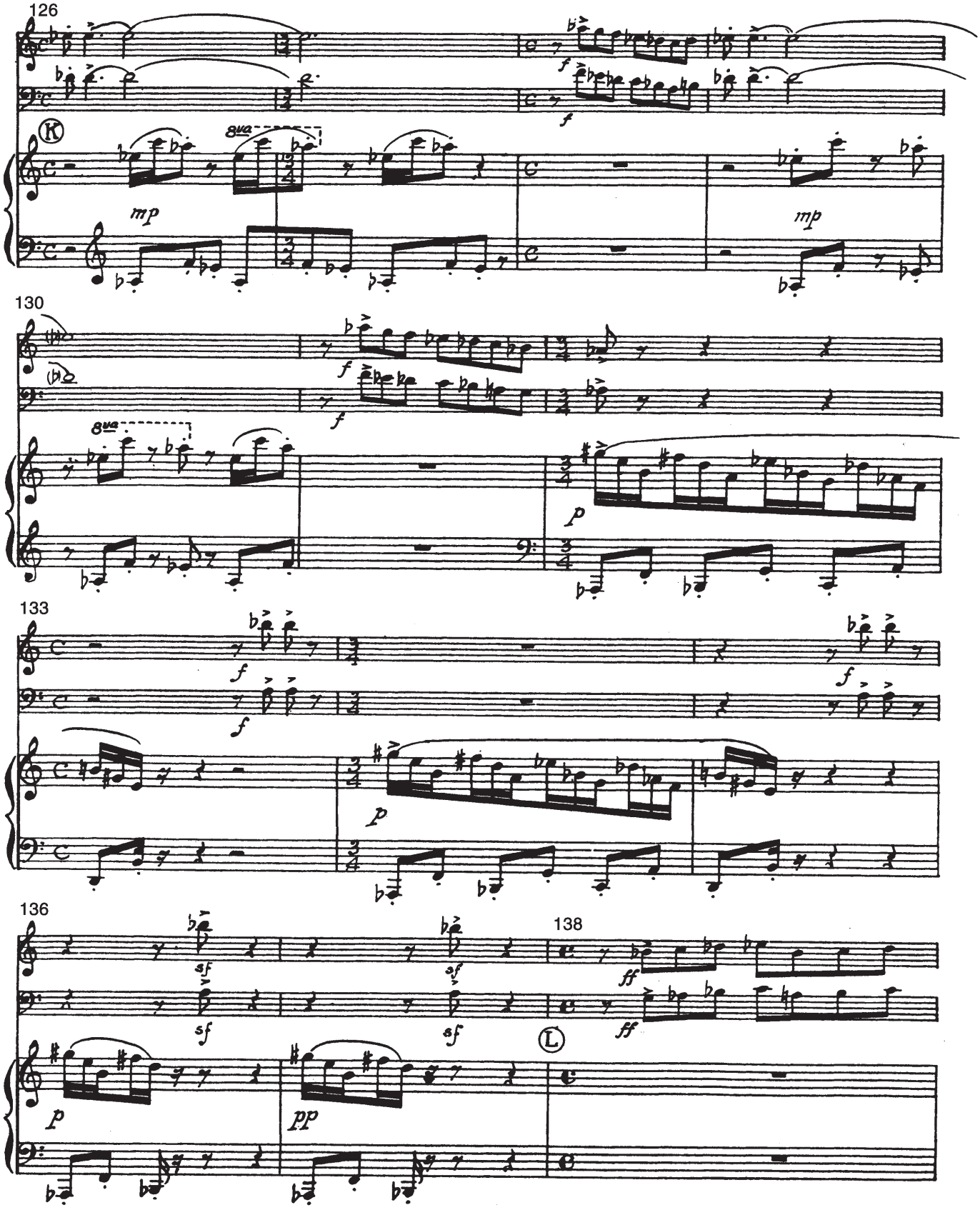
Excerpt from *Vitebsk* (1929) by Aaron Copland

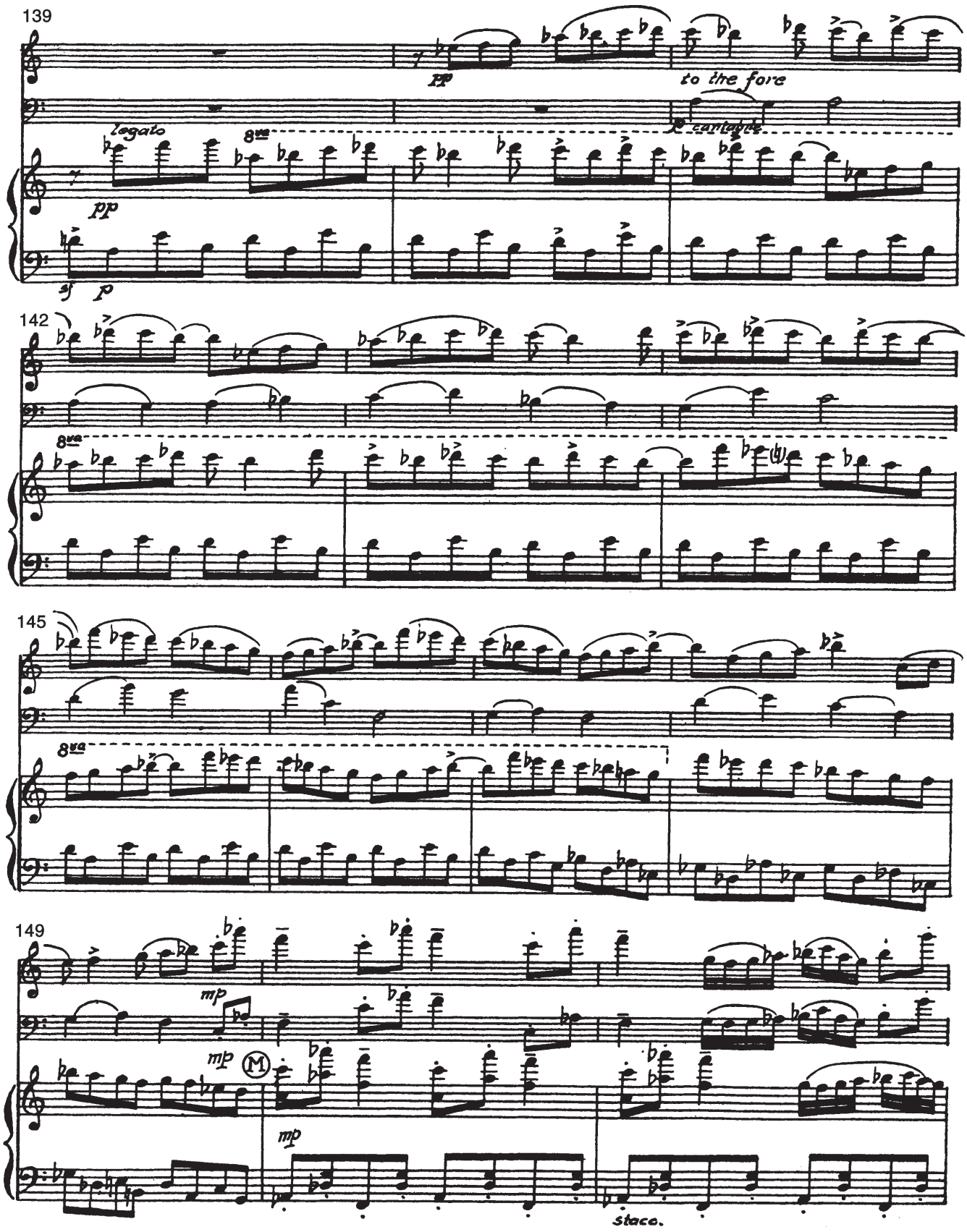
Aaron Copland © Boosey and Hawkes, Inc. All rights reserved.International copyright secured.

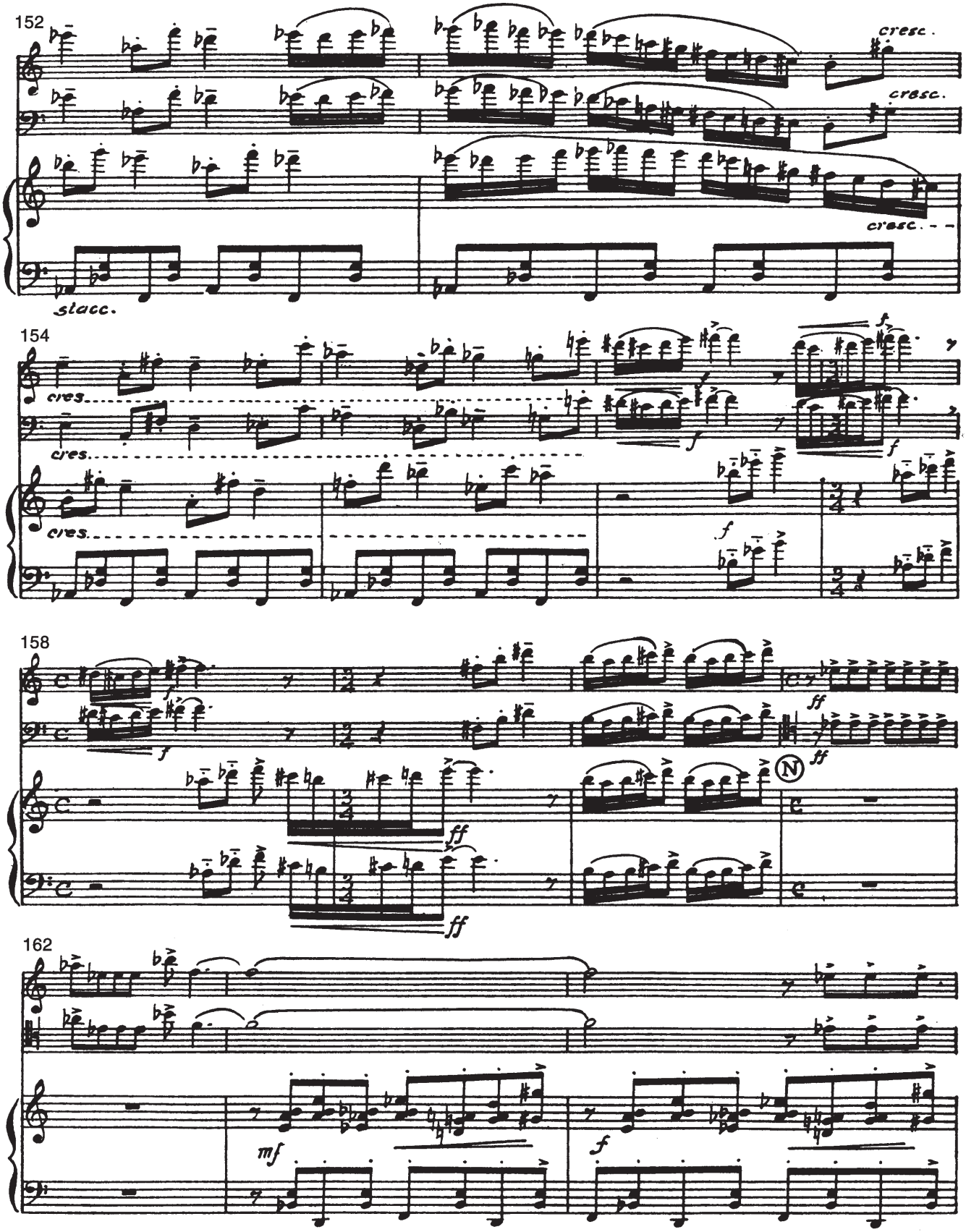

87
Violin
Cello
Piano
p
89
p leggierro
p
stacc.

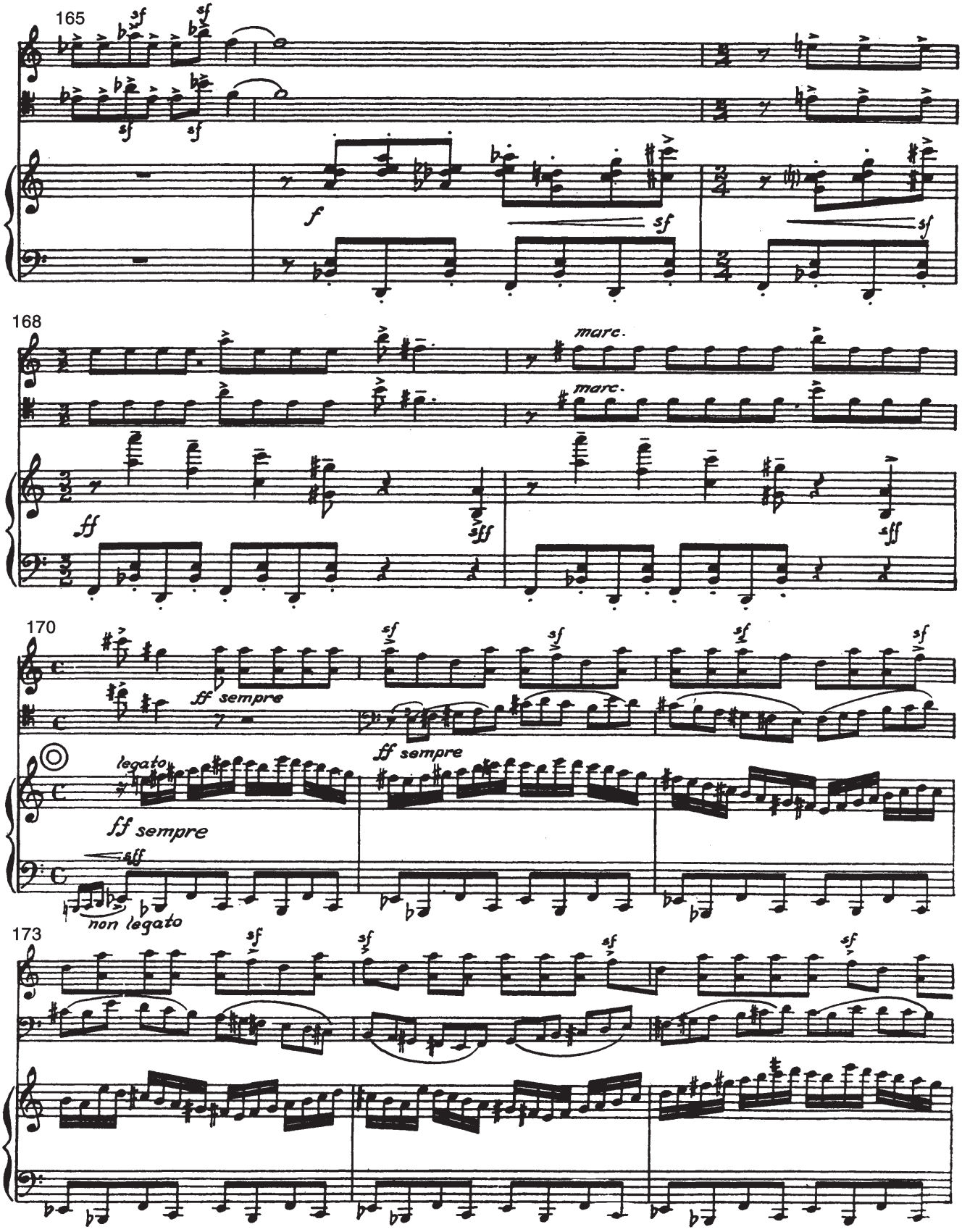

92
P leggiero
95
mf
f
98
sim.
101
mf
cres.
sff

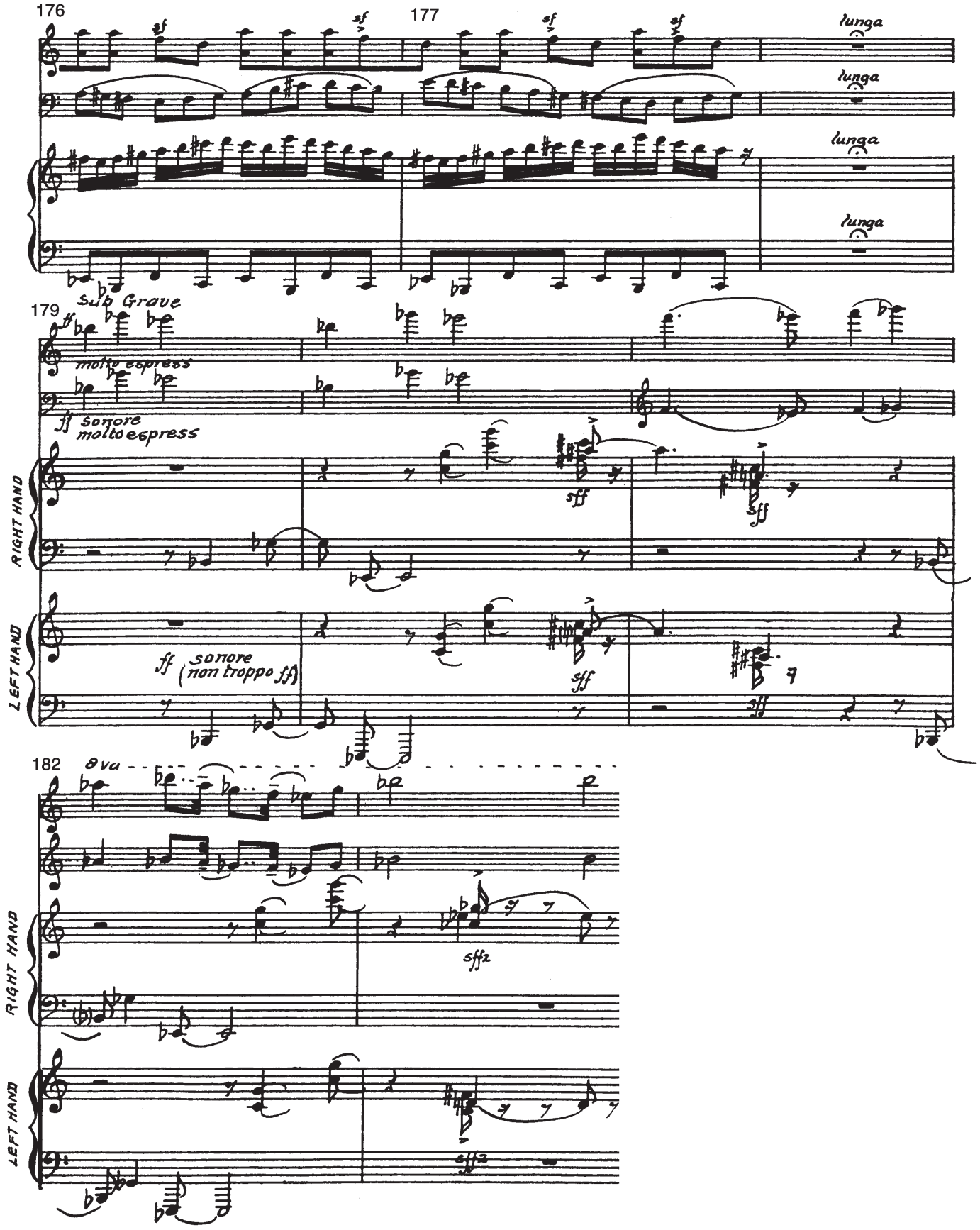

103
J
non legato
senza Ped.
107
pizz.
mp non legato
arco
113
pizz.
119
arco


126
K
8va
mp
mp
130
f
f
8va
p
133
f
f
f
f
p
136
sf
sf
sf
sf
138
ff
ff
L
p
pp


139
ff
to the fore
legato
8va
pp
sf
p
142
8va
145
8va
149
mp
mp
M
mp
stacc.


152
cresc.
cresc.
cresc.
stacc.
154
cres.
cres.
cres.
f
f
f
f
158
f
f
ff
ff
ff
ff
N
162
mf
f


165
168
170
173
marc.
ff sempre
legato
non legato


176
177
sf
lunga
179
Sub Grave
molto espress
ff sonore
molto espress
RIGHT HAND
LEFT HAND
sff
ff sonore
(non troppo ff)
182
8va
sffz

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BOARD OF STUDIES
NEW SOUTH WALES

2005

HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2
Sight Singing

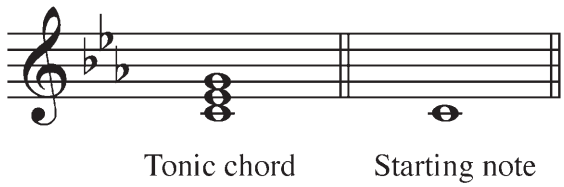
General Instructions

• Reading time – 2 minutes

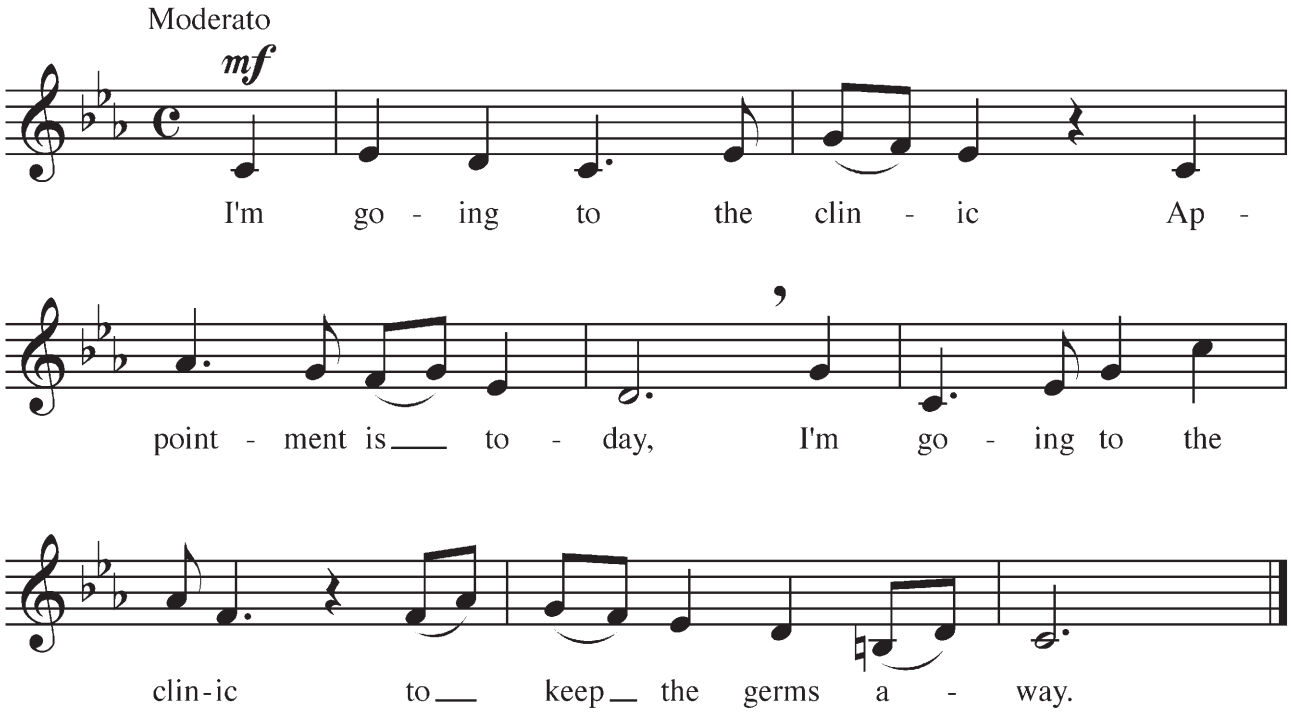
Total marks – 5

Sight-singing piece No. 1

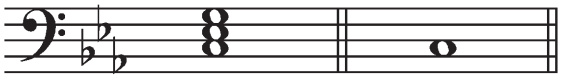
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
- The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.



Tonic chord Starting note



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



Tonic chord Starting note

Moderato

mf

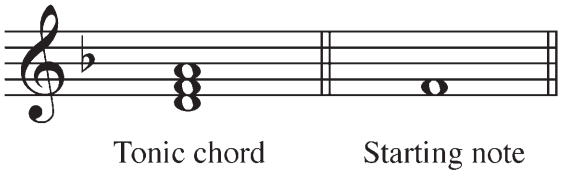
I'm go - ing to the clin - ic Ap -

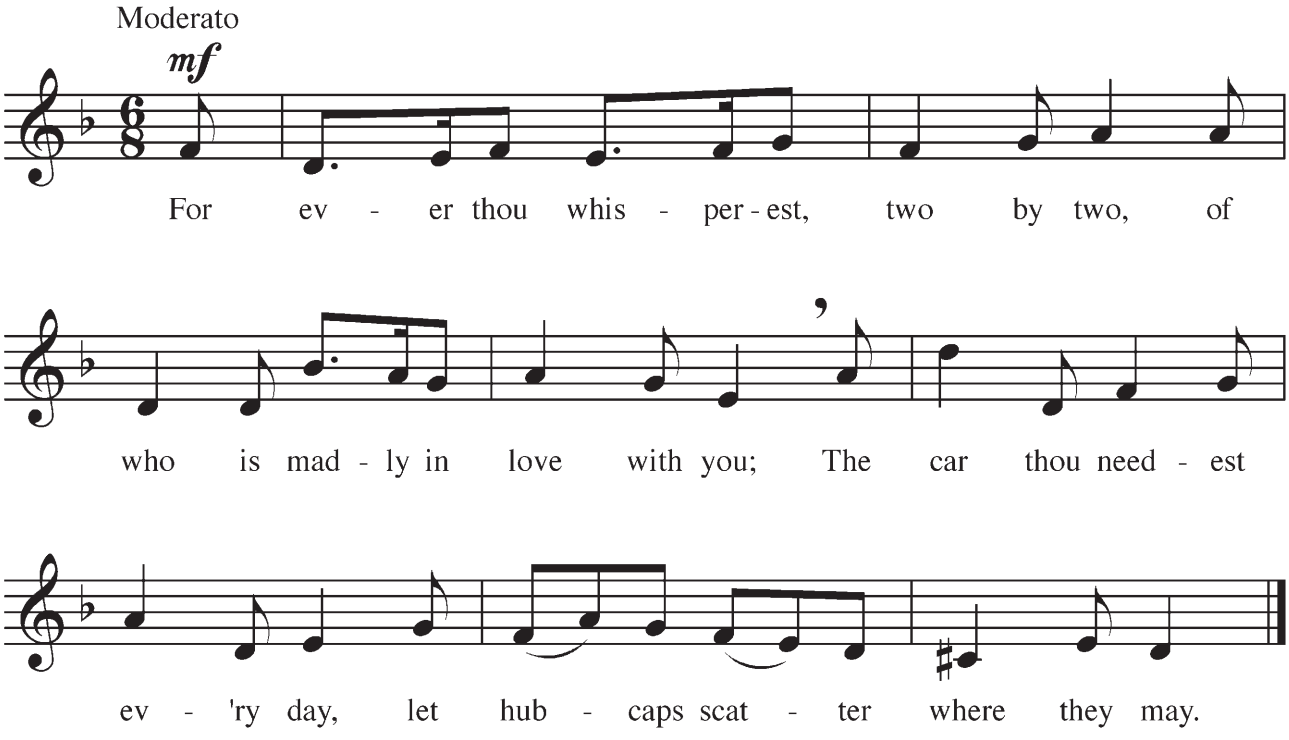
point - ment is to - day, I'm go - ing to the

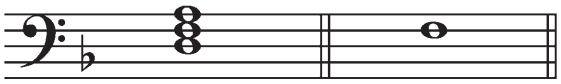
clin - ic to keep the germs a - way.

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

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

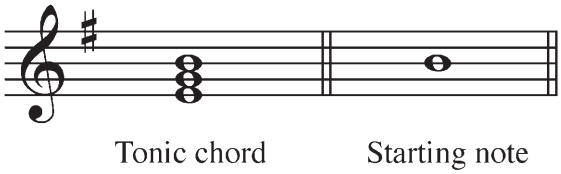
who is mad - ly in love with you; The car thou need - est

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

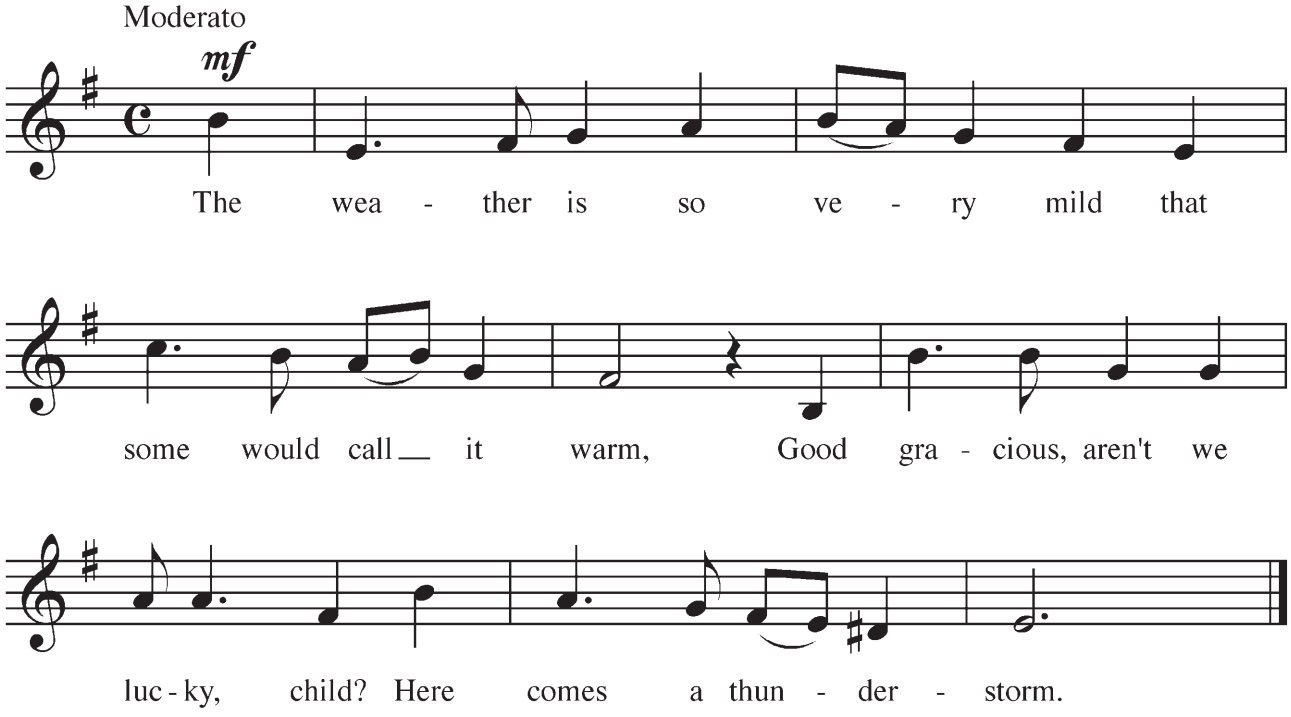
Ogden Nash, 1956, Family Reunion, JM Dent & Sons Ltd, London, p 42.

Sight-singing piece No. 3

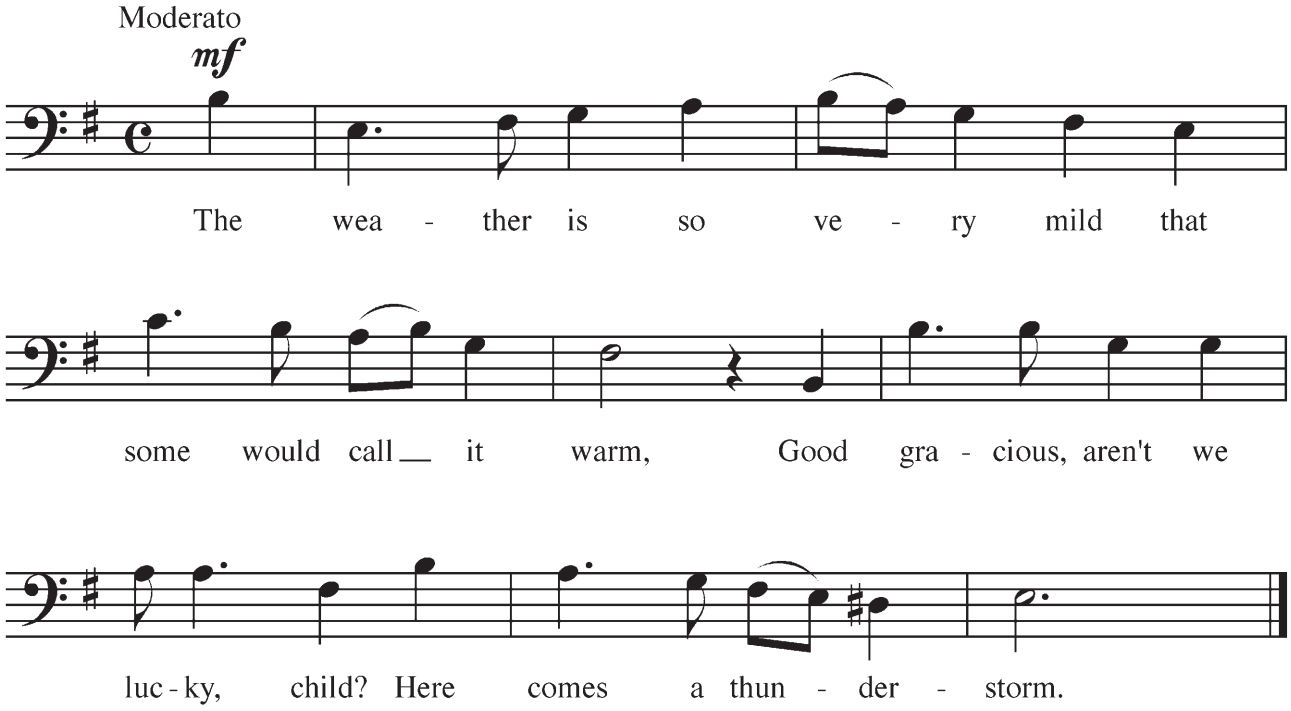
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
- The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.



Tonic chord Starting note



Tonic chord Starting note



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

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