

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

2008

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

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Centre Number

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Student Number

Music 2

Musicology and Aural Skills

General Instructions

- Reading time – 5 minutes
- Write using black or blue pen
- Score Attachments *A*, *B* part (i) and part (ii) 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, 7 and 9, 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 Act 2 of the opera *La Bohème* (premiered in 1896) by Giacomo Puccini. There is no Score Attachment for Part (a).

The entire excerpt will be played ONCE for familiarisation.

- (a) Bars 1–13 will be played FIVE times for you to notate the pitch and duration of the vocal part on the stave provided. **5**

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

Awaiting copyright

Question 1 continues on page 3

Question 1 (continued)

Score Attachment A contains an excerpt of *La Bohème* immediately following Question 1 part (a). You have ONE minute to look at the score.

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

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

- (b) How do the orchestral layers support the vocal line? Refer to bar numbers in your answer. **3**

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End of Question 1

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Centre Number

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Student Number

Marks

Question 2 (9 marks)

This question is based on two movements of Olivier Messiaen’s *Quatuor pour la Fin du Temps* (Quartet for the End of Time) composed in 1941. The full work was written for piano, clarinet, violin and cello.



Score Attachment B Part (i) contains the first movement, *Liturgie de cristal* (Crystal Liturgy). You have ONE minute to look at the score.

This movement will be played ONCE for familiarisation.

Time: *Liturgie de cristal* — short pause

This movement will be played again for you to answer part (a) after which there will be a ONE minute pause for you to complete your answer.

- (a) Identify the following musical signs found in the score. **2**

<i>Instrument</i>	<i>Bar</i>	<i>Sign</i>	<i>Name</i>
Violoncelle	2		
Clarinette	15		

The movement will be played ONCE more for you to answer part (b), followed by a TWO minute pause for you to complete your answer.

- (b) Describe the effect on duration of the composer’s use of tied notes in the piano part. **2**

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Question 2 continues on page 6

Question 2 (continued)

Score Attachment B Part (ii) contains the fourth movement of this work and is called *Intermède* (Interlude). This movement is scored for violin, clarinet and cello. You have ONE minute to look at the score.

The movement will be played ONCE for familiarisation.

Time: *Intermède* — short pause

The movement will be played THREE times for you to answer parts (c), (d) and (e).

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

- (c) From your listening and musical observation, give an English meaning of *Décidé, modéré, un peu vif.* 1

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- (d) Comment on the composer’s treatment of the melody in the section A to F (bars 1–41). Refer to bar numbers in your answer. 2

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- (e) In what ways is the main theme different at letter H (bars 56–59) from its first appearance (bars 1–4)? 2

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End of Question 2

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Centre Number

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Student Number

Marks

Question 3 (8 marks)

This question is based on the first 43 bars of *Symphony No. 4* by Australian composer Carl Vine in 1992.

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

Bars 1–43 will be played ONCE for familiarisation.

Time: bars 1–43 — short pause

This excerpt will be played ONCE after which there will be a TWO minute pause for you to answer part (a).

- (a) Identify TWO similarities between the piano writing in Question 2 **2**
 Score Attachment B Part (i) Messiaen’s *Liturgie de cristal* and the piano writing
 in this excerpt (Score Attachment C).

(i)

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(ii)

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Question 3 continues on page 8

Question 3 (continued)

The excerpt will be played ONCE after which there will be a TWO minute pause for you to answer part (b).

- (b) Outline THREE specific ways the composer uses tone colour to create interest. **3**

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The excerpt will be played again, after which there will be a TWO minute pause for you to answer part (c).

- (c) With reference to the concepts of music, describe THREE compositional features used in this excerpt. **3**

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End of Question 3

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