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Centre Number

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Student Number

**2013**  
**HIGHER SCHOOL CERTIFICATE**  
**EXAMINATION**

# Music 2

## Musicology and Aural Skills

### General Instructions

- Reading time – 5 minutes
- Write using black or blue pen  
Black pen is preferred
- 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, 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. These spaces provide guidance for the expected length of response.

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**Question 1** (8 marks)

This question is based on *An Die Musik* by Franz Schubert.

The score of *An Die Musik* is Score Attachment A.

You have ONE minute to look at the score.

The work will be played ONCE for familiarisation.

You have ONE minute to answer part (a).

(a) Outline the structure of *An Die Musik*.

**2**

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**Question 1 continues on page 3**

Question 1 (continued)

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

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

(b) Explore the use of dynamics and expressive techniques.

**3**

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The work will be played ONCE for you to answer part (c).

You have TWO minutes to answer part (c).

(c) Describe the relationship between the voice and the piano, with specific reference to the score.

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**End of Question 1**

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Centre Number

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Student Number

**Question 2** (8 marks)

This question is based on the 2nd Movement of *Oboe Sonata, HWV 357* by George Handel.

Note: There is no score attachment for this question.

Part (a) is based on bars 1–10.

Bars 1–10 will be played SIX times for you to answer part (a).

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

(a) Notate the pitch and rhythm of the bassoon on the staves provided.

5

♩.

Bassoon

Question 2 continues on page 6

Question 2 (continued)

Part (b) is based on bars 11–24.

Bars 11–24 will be played THREE times for you to answer part (b).

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

(b) Describe how pitch is used in this excerpt. **3**

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**End of Question 2**

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Music 2

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Centre Number

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**Question 3** (9 marks)

This question is based on *Chester* from *New England Triptych* (1956) by William Schuman.

The score of this movement is Score Attachment B.

You have ONE minute to look at the score.

The entire movement will be played ONCE for familiarisation.

Part (a) will be based on bars 1–17.

Bars 1–17 will be played THREE times for you to answer part (a).

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

(a) Outline the use of texture and tone colour in this excerpt. **4**

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**Question 3 continues on page 8**

Question 3 (continued)

The entire movement will be played THREE times for you to answer part (b).

Time:      First playing      —      1 minute pause  
              Second playing    —      2 minute pause  
              Third playing      —      3 minute pause

(b) Analyse the thematic development in this movement, with specific reference to the score. **5**

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**End of Question 3**





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Music 2

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**Question 4** (10 marks)

**Please turn over**

**Question 4** (10 marks)

This question is based on *Sling-Jaw Wrasse* from *Six Fish* (2003) by Nigel Westlake.

The score of this movement is Score Attachment C.

You have ONE minute to look at the score.

The movement will be played FOUR times.

Time:	First playing	—	short pause
	Second playing	—	1 minute pause
	Third playing	—	2 minute pause
	Fourth and final playing	—	20 minute pause

Compare the use of duration and ONE other concept of music in *Sling-Jaw Wrasse* with the way in which both concepts are used in ONE other significant work you have studied.

In your answer, make reference to the scores of both works.

The other significant work MUST be chosen from the mandatory topic *Music of the last 25 years (Australian focus)*.

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Title	Composer

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**Question 4 continues on page 11**



Question 4 (continued)

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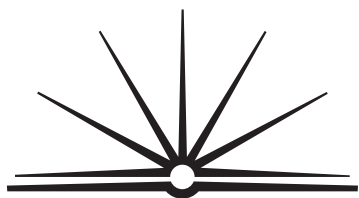
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**End of paper**



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2013

HIGHER SCHOOL CERTIFICATE  
EXAMINATION

# Music 2

## Score Attachment A

Score for Question 1

*An Die Musik* by Franz Schubert

Acknowledgement: © G. Schirmer Australia Pty Ltd

# AN DIE MUSIK

Massig - tempo moderato

Musical score for the first system. The vocal line begins with a rest, followed by the lyrics "Du hol - de". The piano accompaniment starts with a *p* dynamic and includes a *pp* section.

Musical score for the second system, starting at measure 4. The vocal line contains the lyrics "Kunst, in wie - viel grau - en - Stun - den, wo mich des". The piano accompaniment features a steady eighth-note pattern.

Musical score for the third system, starting at measure 8. The vocal line contains the lyrics "Le - bens wil - der Kreis - um - strickt, hast du mein". The piano accompaniment continues with its rhythmic accompaniment.

Musical score for the fourth system, starting at measure 12. The vocal line contains the lyrics "Herz - zu - war - mer Lieb - ent - zun - den, hast mich in ei - ne -". The piano accompaniment includes a *cresc.* marking.

Musical score for the fifth system, starting at measure 16. The vocal line contains the lyrics "bess - re Welt ent - rückt, in ei - ne bess - re Welt - ent - rückt!". The piano accompaniment includes a *p* dynamic marking.

20

Oft hat ein

24

Seuf - zer, dei - ner Harf ent - flos - sen, ein sü - sser.

28

hei - li - ger Ak - kord\_ von\_ dir den Him - mel

32

bess - - rer\_ Zei - ten mir\_ er - schlossen, du hol - de Kunst, ich\_

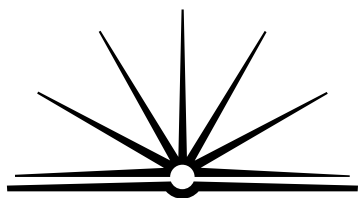
36 *mf*

dan - ke dir da - für, du hol - de Kunst, ich dan - ke dir!

40

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EXAMINATION

# Music 2

## Score Attachment *B*

Score for Question 3

*Chester* from *New England Triptych* by William Schuman

**Chester**  
Awaiting copyright

Awaiting copyright

D  
C  
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C  
B

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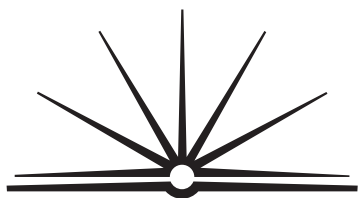


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# Music 2

## Score Attachment C

Score for Question 4

*Sling-Jaw Wrasse* from *Six Fish* by Nigel Westlake

Acknowledgement: Nigel Westlake, *Sling-Jaw Wrasse* from *Six Fish*: Guitar Trek Celebrating 25 Years, Tall Poppies Records, 2012. Reproduced with permission from Rimshot Music.

# Sling-Jaw Wrasse

**120**

Loudly -with attitude!

Musical score for measures 1-3. The score is for four instruments: Gtr. 1, Gtr. 2, Dobro, and 12 str. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked *ff* (fortissimo). The Dobro part includes the instruction "Bottleneck on 4th finger throughout (norm.)".

Musical score for measures 4-6. The score is for four instruments: Gtr. 1, Gtr. 2, Dobro, and 12 str. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked *ff*. A box containing the number "4" is placed above the first measure. The Dobro part includes the instruction "bottleneck" above a dense, fast-moving passage in measure 6.

Musical score for measures 7-9. The score is for four instruments: Gtr. 1, Gtr. 2, Dobro, and 12 str. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked *ff*. A box containing the number "7" is placed above the first measure. The Dobro part continues with a dense, fast-moving passage.

9

Musical score for measures 9-10. The score is divided into two systems. The first system (measures 9-10) features Gtr. 1 and Gtr. 2 with various chordal and melodic lines. The Dobro part is marked "normal" and the 12 str. part is marked "mf". The second system (measures 11-12) features Gtr. 1 and Gtr. 2 with a "bottleneck" technique indicated by a circle with a dot. The Dobro part continues with "normal" and the 12 str. part is marked "mf".

11

Musical score for measures 11-12. The score is divided into two systems. The first system (measures 11-12) features Gtr. 1 and Gtr. 2 with dynamic markings *ff* and *sfz*. The Dobro part continues with "normal" and the 12 str. part is marked "mf". The second system (measures 13-14) features Gtr. 1 and Gtr. 2 with a dynamic marking *f*. The Dobro part continues with "normal" and the 12 str. part is marked "mf".

13

Musical score for measures 13-14. The score is divided into two systems. The first system (measures 13-14) features Gtr. 1 and Gtr. 2 with dynamic markings *ff* and *f*. The Dobro part continues with "normal" and the 12 str. part is marked "mf". The second system (measures 15-16) features Gtr. 1 and Gtr. 2 with a dynamic marking *f*. The Dobro part continues with "normal" and the 12 str. part is marked "mf".

15

Gtr. 1 *ff sfz sfz* *f*

Gtr. 2 *ff sfz* *f*

Dobro

12 str. *ff sfz sfz* *f*

18

Gtr. 1 *ff* *mf (low & resonant)*

Gtr. 2 *ff* *f*

Dobro *gliss with bottleneck* *scratch E string with nail*

12 str. *tr b* *f*

*2 percussive f.x (short & bright)*

21

Gtr. 1 *f* *(norm.) bend up*

Gtr. 2 *bend up*

Dobro *wide vib. with bottleneck* *gliss*

12 str. *mf*



24

Gtr. 1

Gtr. 2

Dobro

12 str.

*gliss.*

27

Gtr. 1

Gtr. 2

Dobro

12 str.

*ff*

30

Gtr. 1

Gtr. 2

Dobro

12 str.

*gliss with bottleneck*

33

Gtr. 1 *(hammered)*

Gtr. 2 *mf (hammered)*

Dobro *mf percussive effect*

12 str. *percussive f.x.*

35

Gtr. 1 *2 percussive f.x. (short & bright)*

Gtr. 2 *(low resonant)*

Dobro *(top string with bottleneck) mf*

12 str. *scratch "E" string with nail*

38

Gtr. 1 *(norm.)*

Gtr. 2 *(norm.)*

Dobro *(norm.) vib. with bottleneck bottleneck*

12 str. *mf*

41

*bend up*

Gtr. 1

Gtr. 2

Dobro

12 str.

*mf*

*ff*

*gliss with bottleneck*

*ff*

*ff*

44

Gtr. 1

Gtr. 2

Dobro

12 str.

*mf*

*mf*

*remove bottleneck*

47

Gtr. 1

Gtr. 2

Dobro

12 str.

*fff*

*fff*

*mf*

*fff*

*mf*

*fff*

*sfz*

*sfz*

*sfz*

*sfz*

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