BOSTES BOARD OF STUDIES TEACHING & EDUCATIONAL STANDARDS NSW

Centre Number

Student Number

2014 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, C* and *D*, 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.

Question 1 (7 marks)

This question is based on *Rompe Sprezza* (1706) by Alessandro Scarlatti.

The score of *Rompe Sprezza* is Score Attachment A.

You have ONE minute to look at the score.

Rompe Sprezza will be played TWICE for you to answer part (a).

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

(a) Describe the relationship between the trumpet, soprano and continuo. **3**

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Question 1 continues on page 3

Question 1 (continued)

Bars 1–9 will be played TWICE for you to answer part (b).

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

(b) Explore the use of harmony in bars 1–9. **4**

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End of Question 1

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Music 2

Centre Number

Student Number

Question 2 (9 marks)

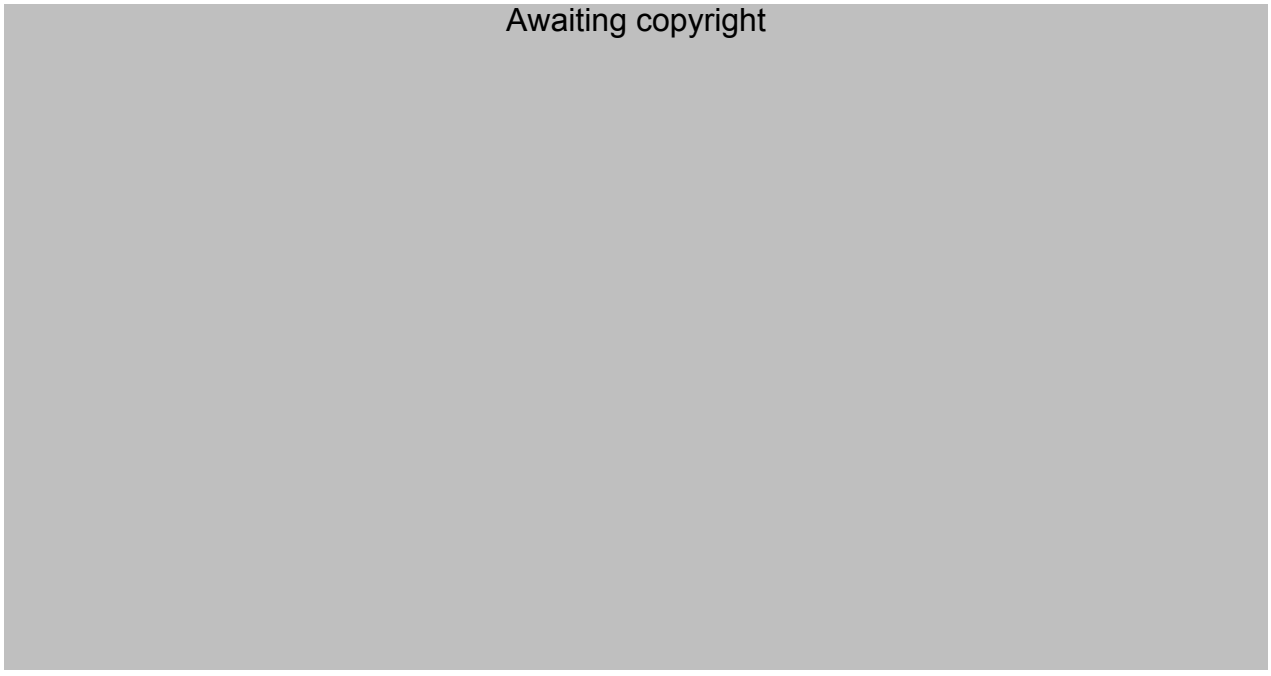
This question is based on two excerpts from *Port Essington* (1977) by Peter Sculthorpe.

Note: There is no score attachment for part (a) of this question.

Part (a) is based on an 8 bar excerpt. The excerpt 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 'cello on the staves provided. **5**



Question 2 continues on page 6

Question 2 (continued)

Part (b) is based on another excerpt from *Port Essington.*

The score of this excerpt is Score Attachment B.

You have ONE minute to look at the score.

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

Time: First playing — 30 second pause
Second playing — 1 minute pause
Third playing — 2 minute pause

(b) How does Sculthorpe achieve unity in this excerpt? In your answer, make specific reference to the score. **4**

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End of Question 2

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Centre Number

Student Number

Question 3 (9 marks)

This question is based on an excerpt from Movement 2 of *Music for String Instruments, Percussion and Celesta* (1937) by Béla Bartók.

The score of this excerpt is Score Attachment C.

You have ONE minute to look at the score.

The entire excerpt will be played ONCE for familiarisation.

Part (a) is based on bars 1–66.

Bars 1–66 will be played THREE times for you to answer part (a).

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

(a) Explore Bartók's treatment of thematic material in this excerpt. **4**

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Question 3 continues on page 8

Question 3 (continued)

Part (b) is based on bars 68–170.

Bars 68–170 will be played THREE times for you to answer part (b).

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

(b) Analyse the musical features of this excerpt, with specific reference to the score. **5**

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End of Question 3

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Centre Number

Student Number

Question 4 (10 marks)

Please turn over

Question 4 (10 marks)

This question is based on an excerpt from *String Quartet No. 2* (2002) by Graeme Koehne.

The score of bars 1–79 is Score Attachment D.

You have ONE minute to look at the score.

The excerpt will be played FOUR times.

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

How are Koehne's compositional techniques similar to those 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)

Question 4 continues on page 12

Question 4 (continued)

End of paper

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BOSTES BOARD OF STUDIES TEACHING & EDUCATIONAL STANDARDS NSW

2014 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

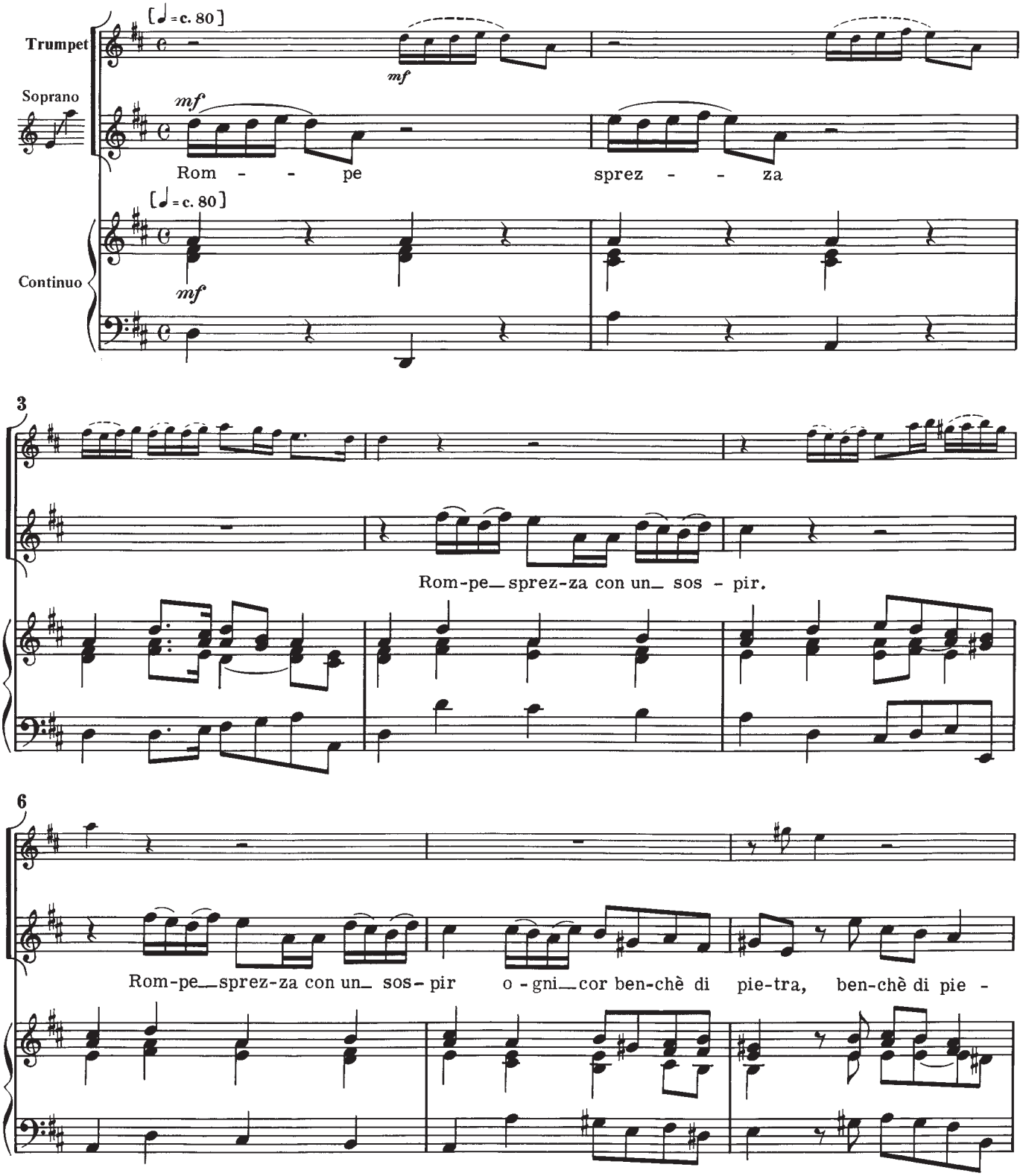
Score Attachment *A*

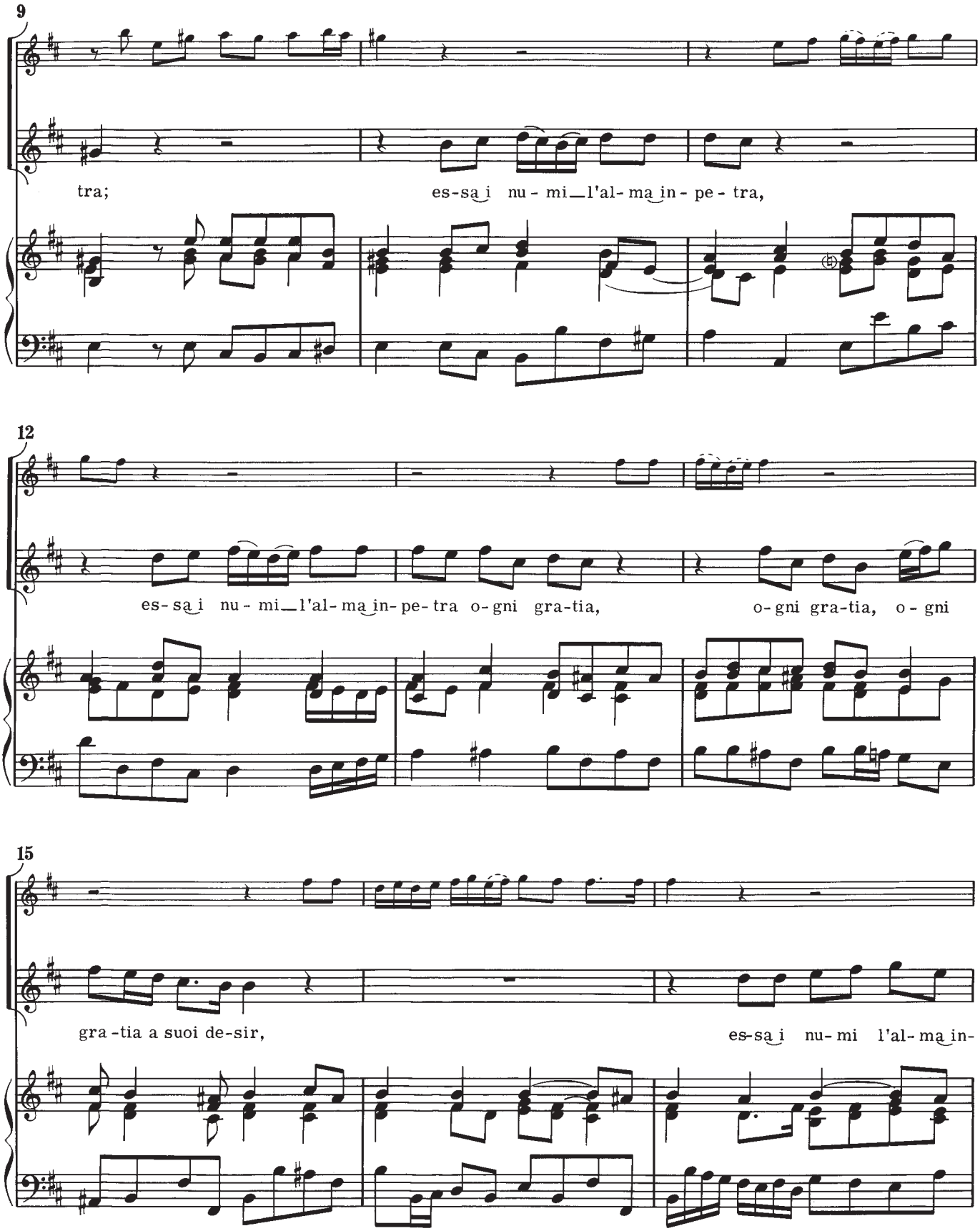
Score for Question 1

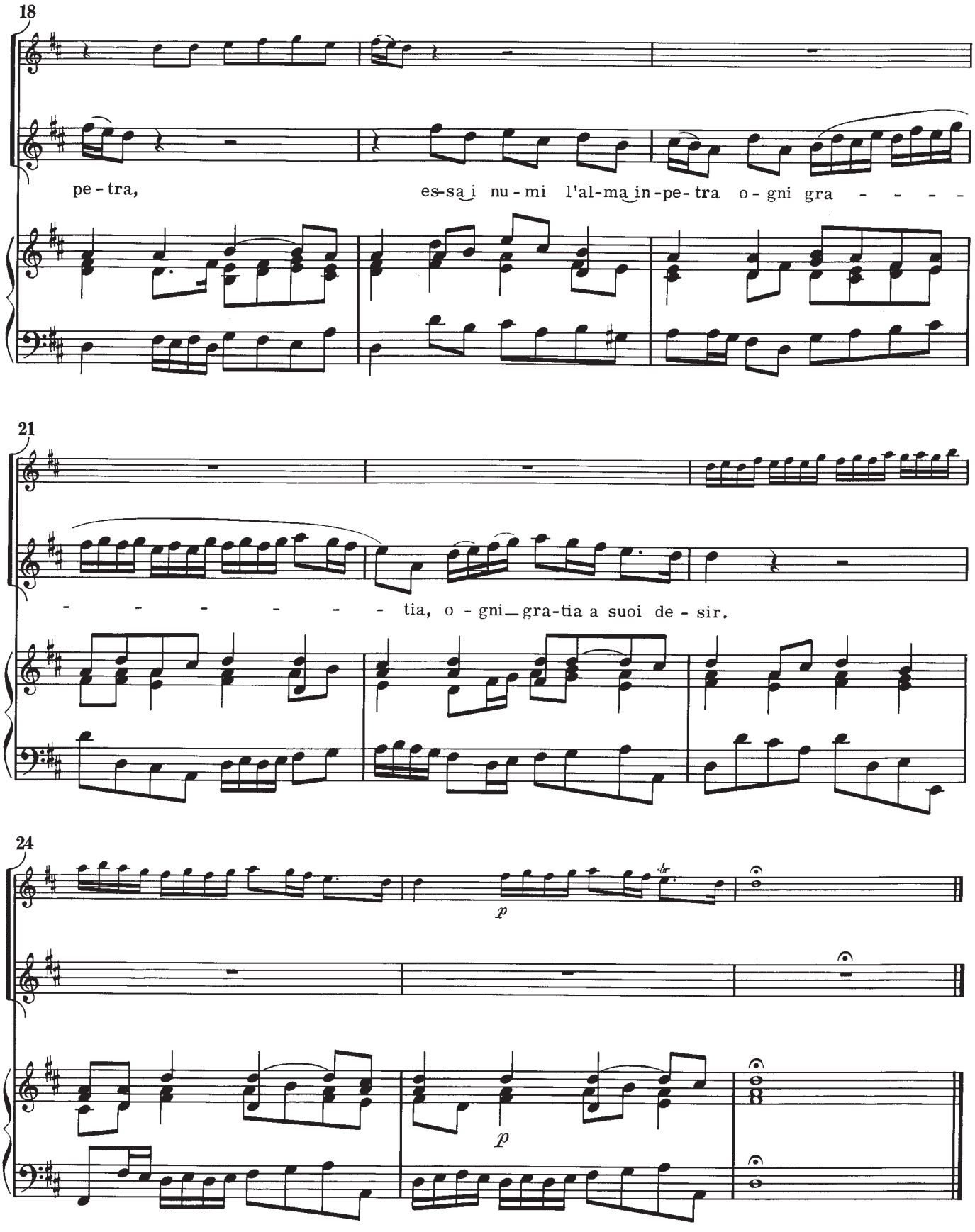
Rompe Sprezza by Alessandro Scarlatti

“Rompe Sprezza”

ALESSANDRO SCARLATTI (1660-1725)




9
tra;
es-sa i nu - mi l'al- ma in - pe - tra,
12
es- sa i nu - mi l'al- ma in- pe- tra o- gni gra-tia,
o- gni gra-tia, o - gni
15
gra -tia a suoi de-sir,
es-sa i nu- mi l'al- ma in-



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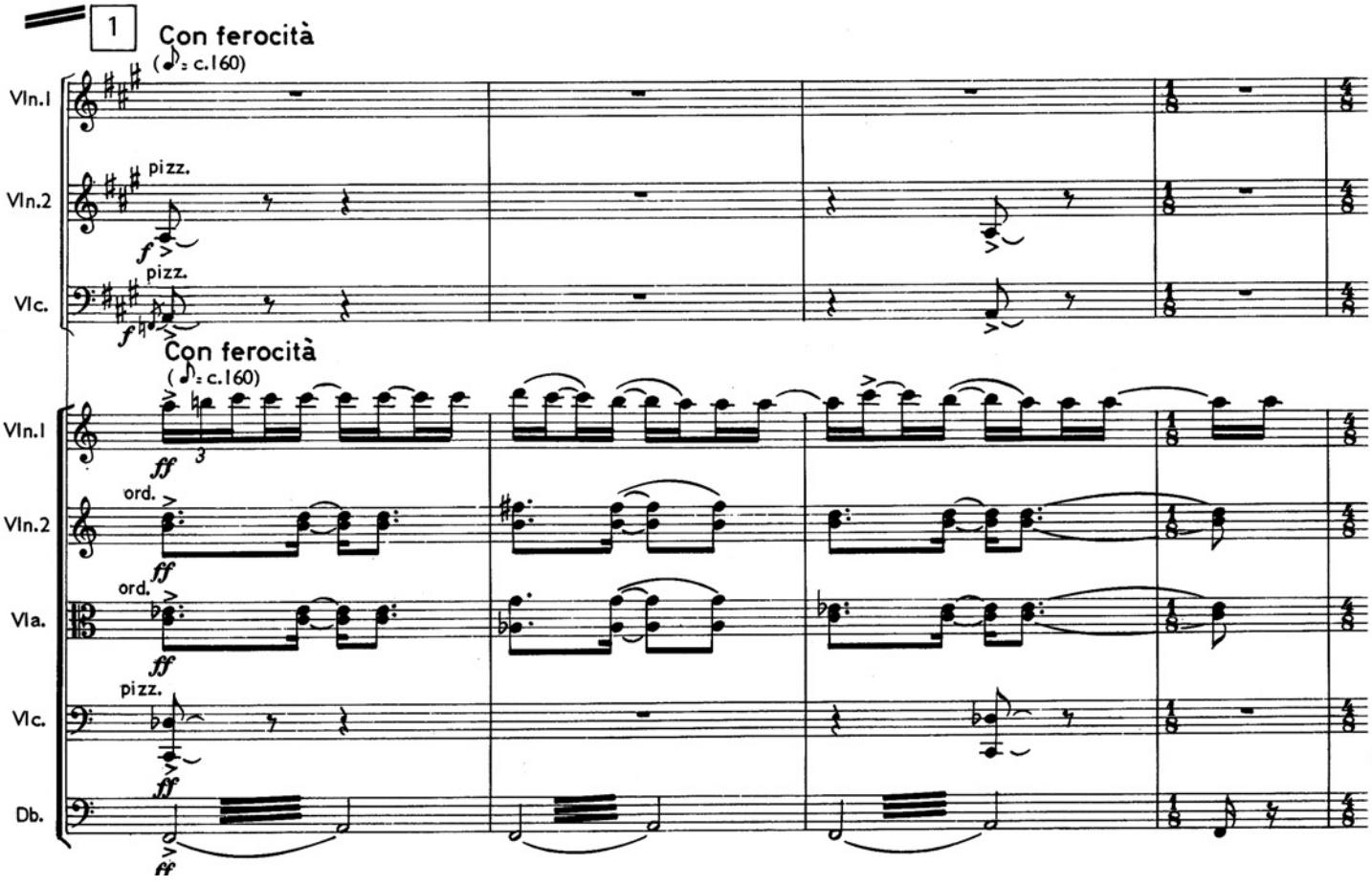
2014 HIGHER SCHOOL CERTIFICATE EXAMINATION

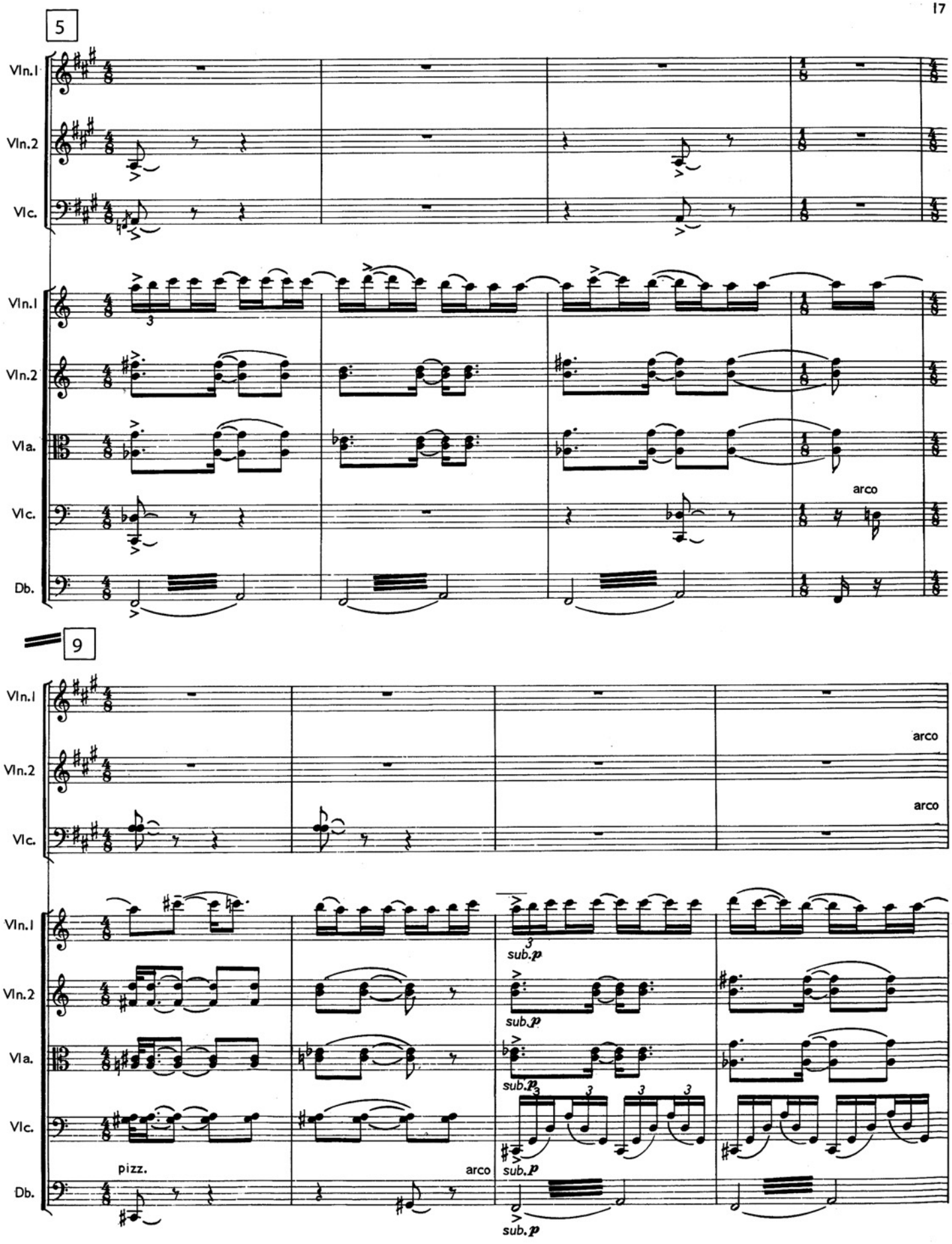
Music 2

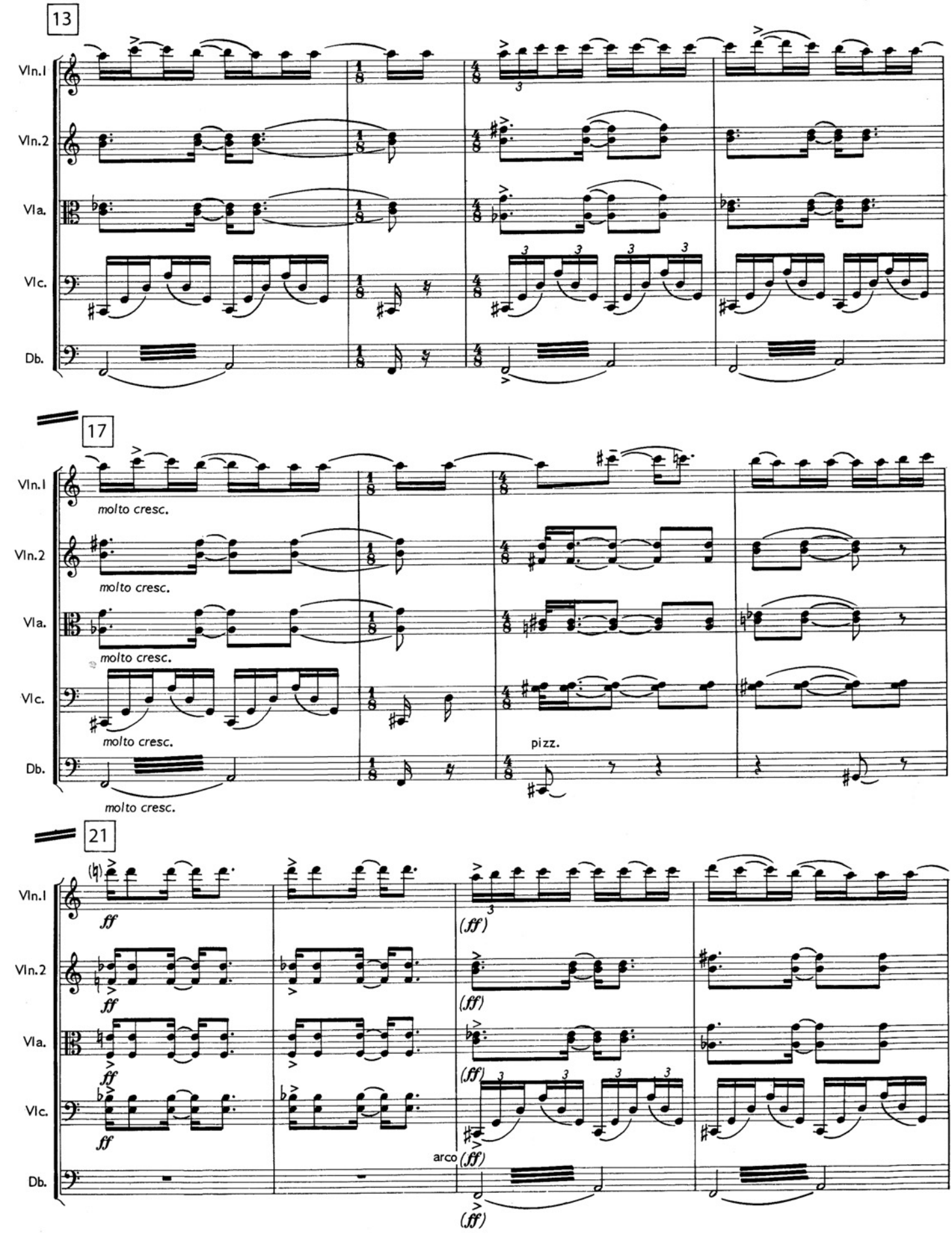
Score Attachment *B*

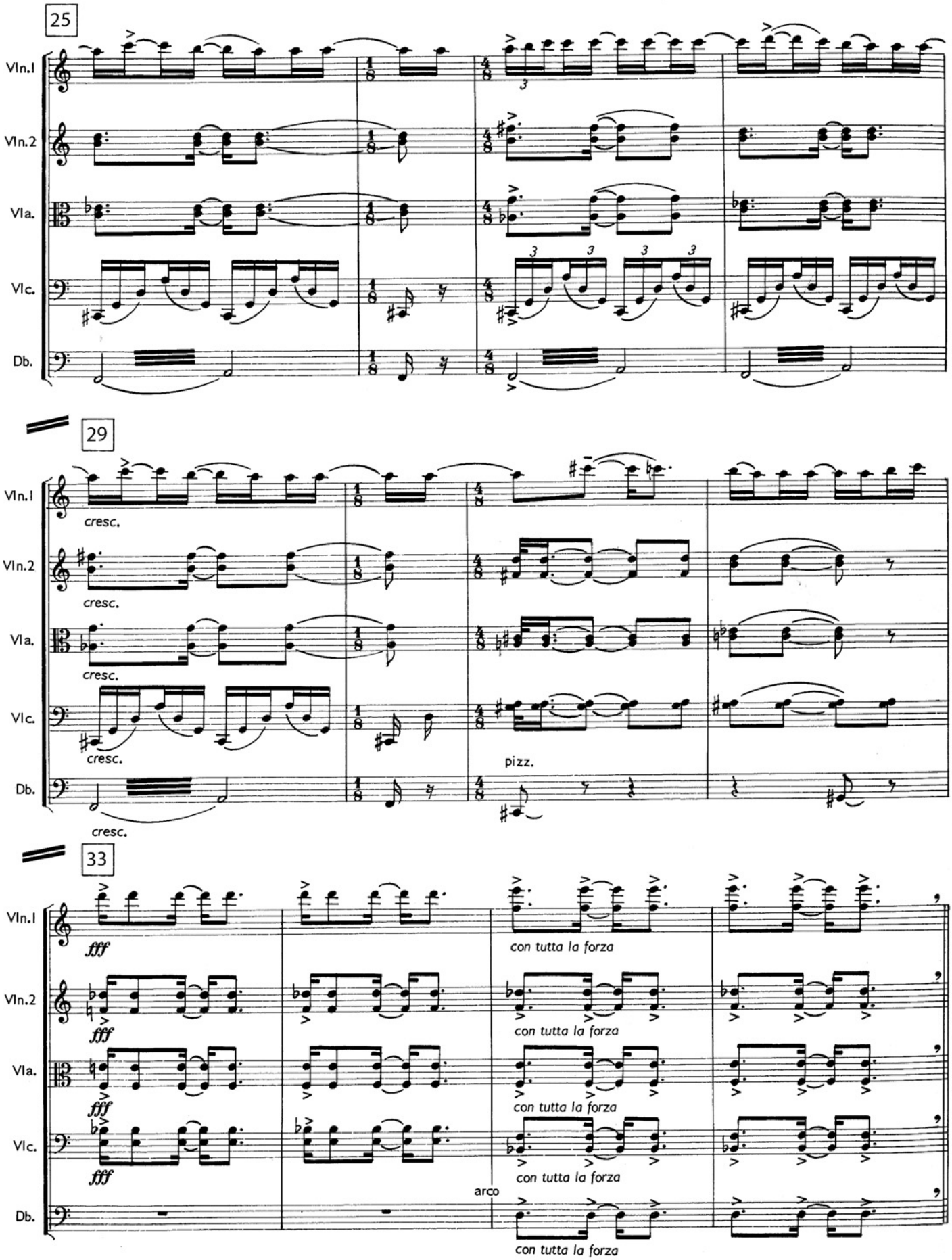
Score for Question 2 (b)

Excerpt from *Port Essington* by Peter Sculthorpe


1
Con ferocità
(♪= c.160)
Vln.1
Vln.2
Vlc.
pizz.
pizz.
Con ferocità
(♪= c.160)
Vln.1
Vln.2
Vla.
Vlc.
Db.
ord.
ord.
pizz.


5
Vln.1
Vln.2
Vlc.
Vln.1
Vln.2
Vla.
Vlc.
Db.
arco
9
Vln.1
Vln.2
Vlc.
arco
arco
Vln.1
Vln.2
Vla.
Vlc.
Db.
sub.p
sub.p
sub.p
sub.p
sub.p
pizz.
arco


13
Vln.I
Vln.2
Vla.
Vlc.
Db.
17
molto cresc.
pizz.
21
ff
(ff)
arco



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2014 HIGHER SCHOOL CERTIFICATE EXAMINATION

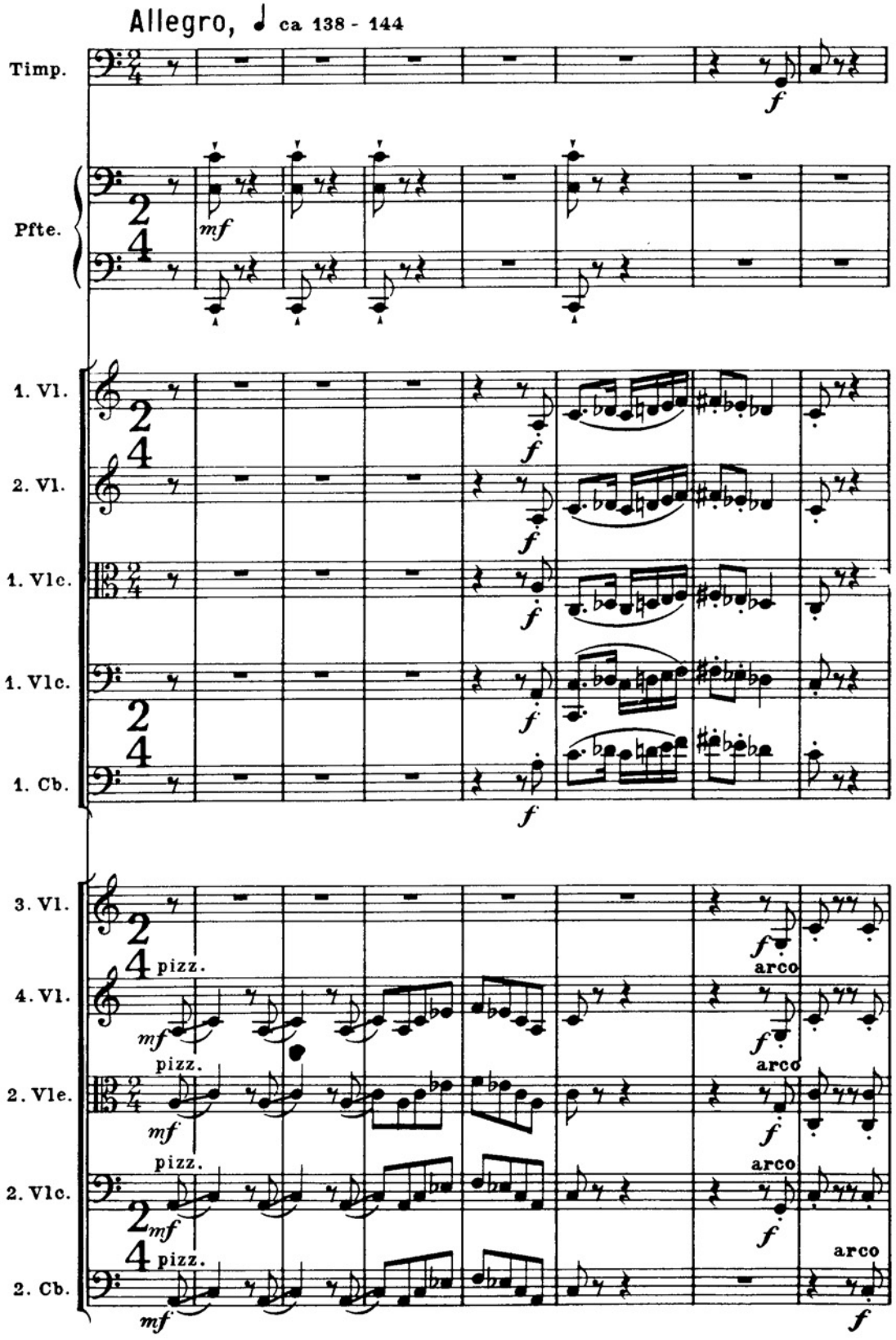
Music 2

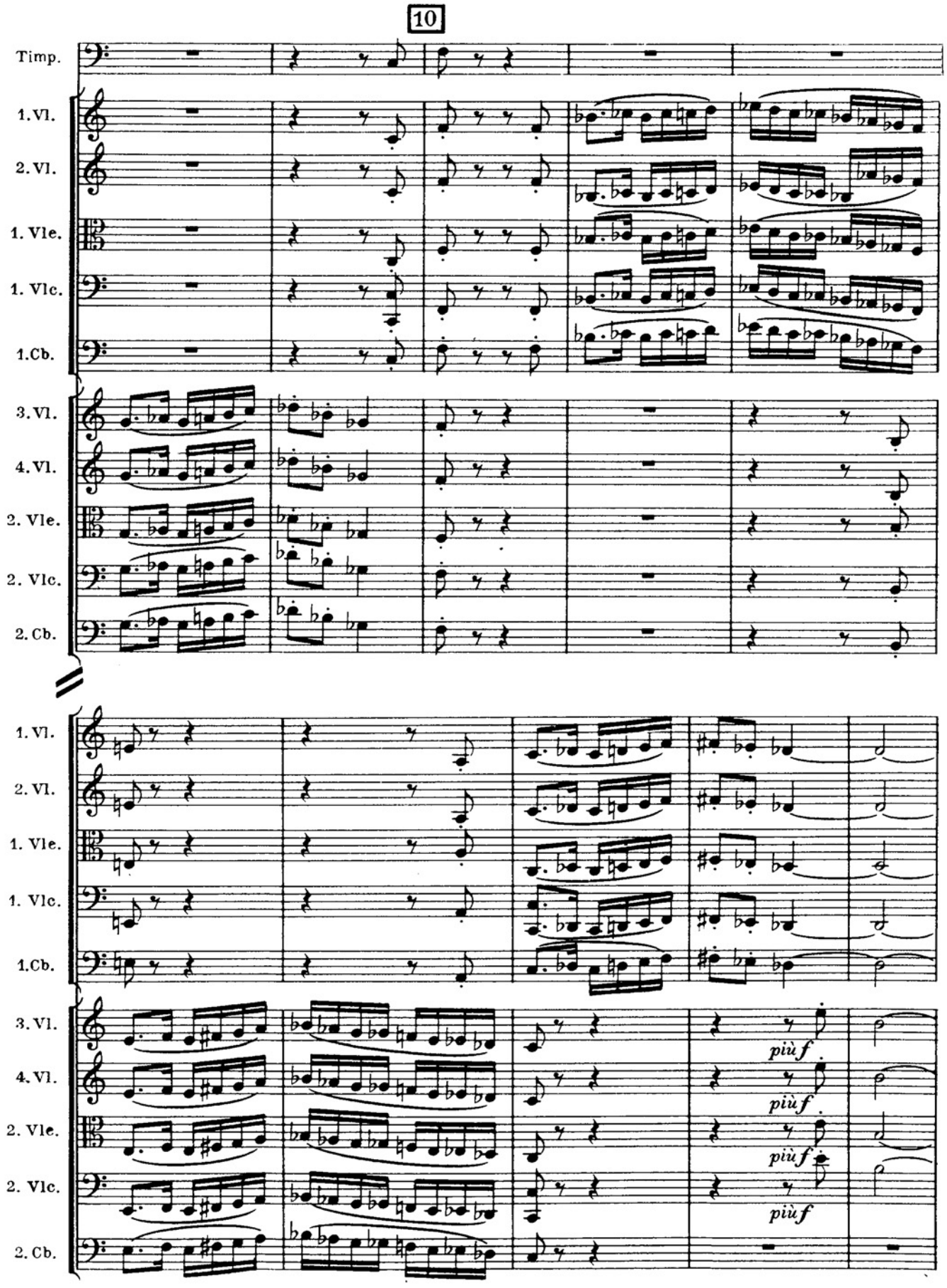
Score Attachment C

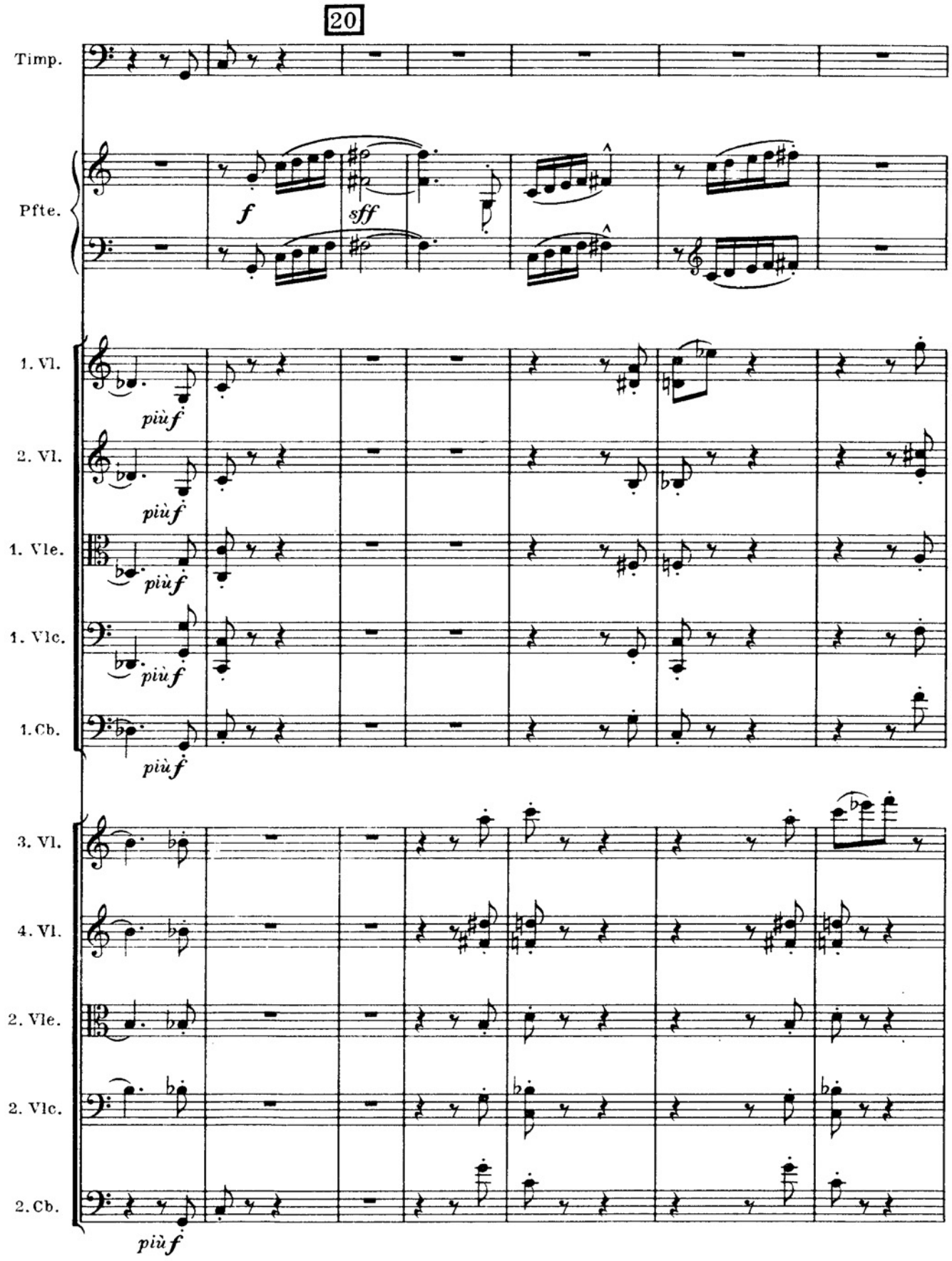
Score for Question 3

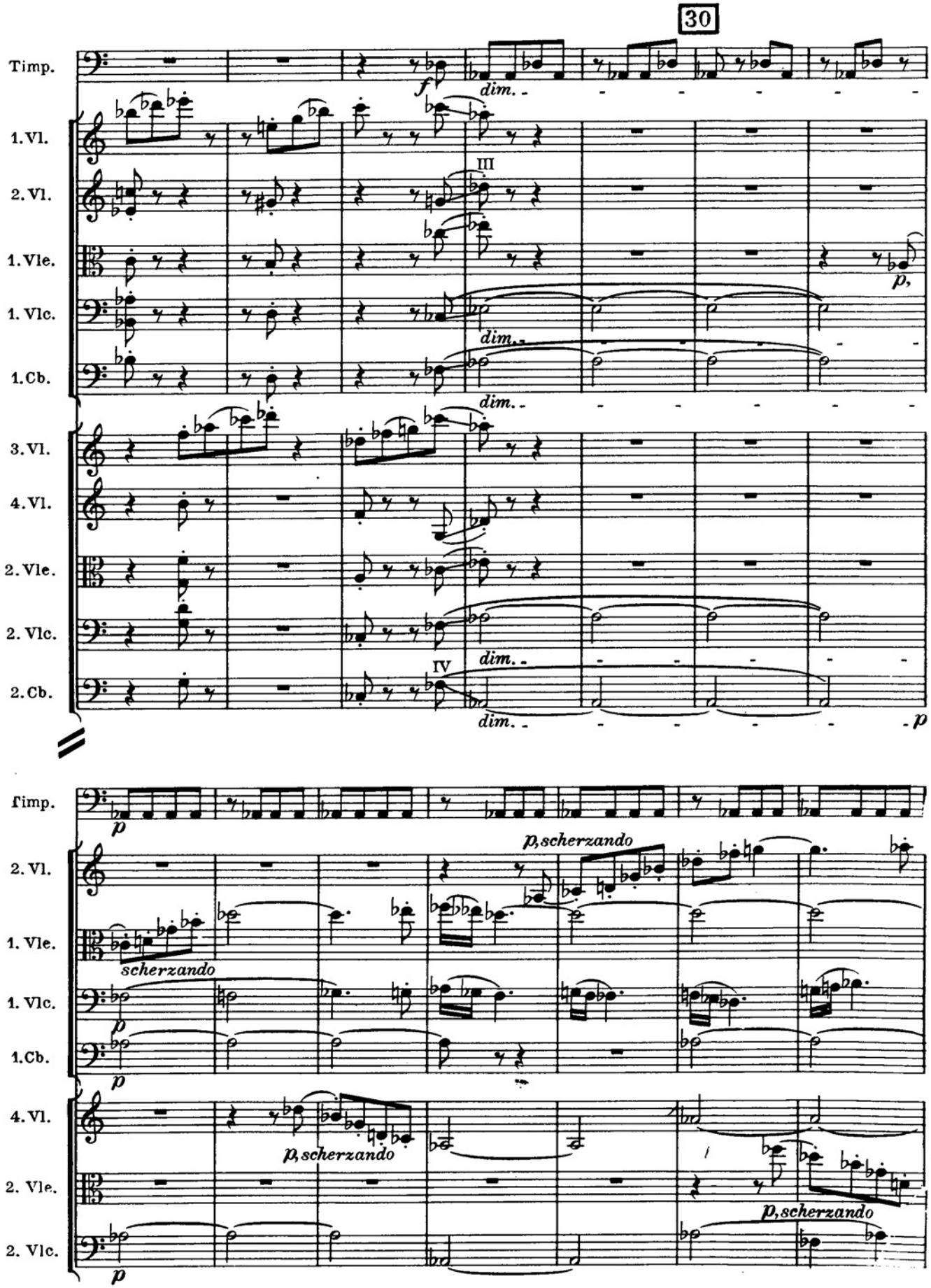
Excerpt from *Music for String Instruments, P ercussion and Celesta* by Béla Bartók

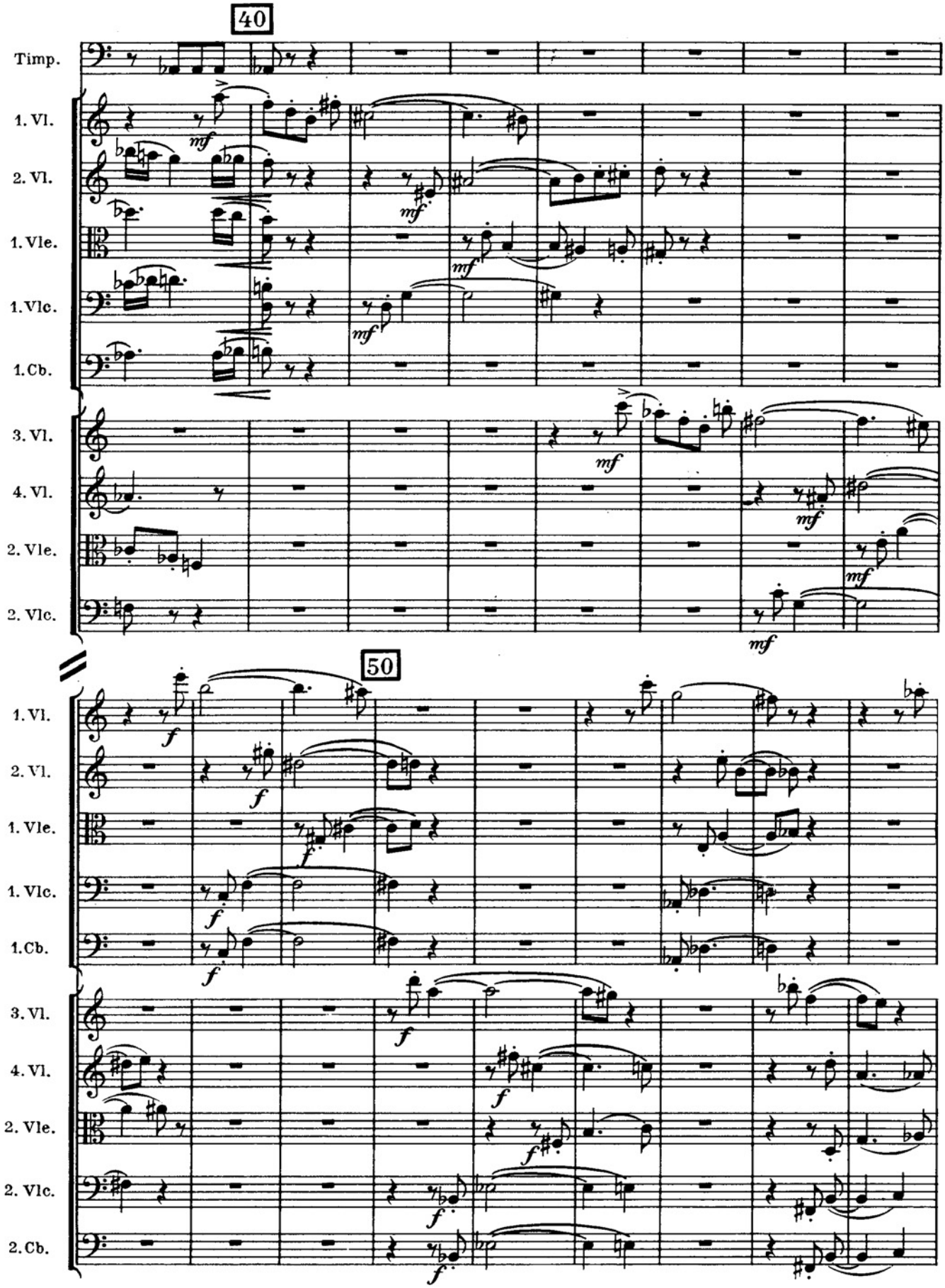
II.

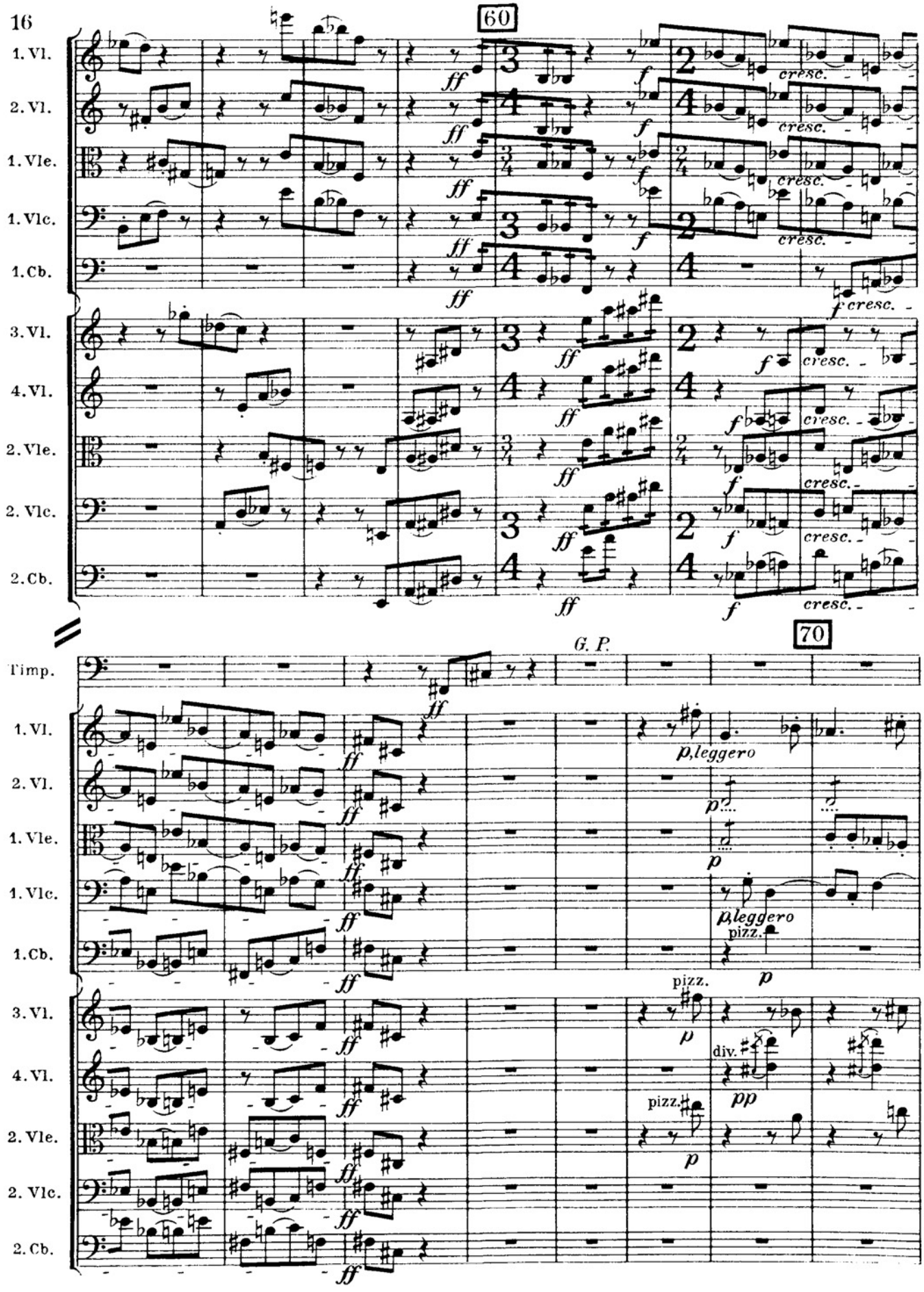

Allegro, ♩ ca 138 - 144
Timp.
Pfte.
1. Vl.
2. Vl.
1. Vlc.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
pizz.
arco

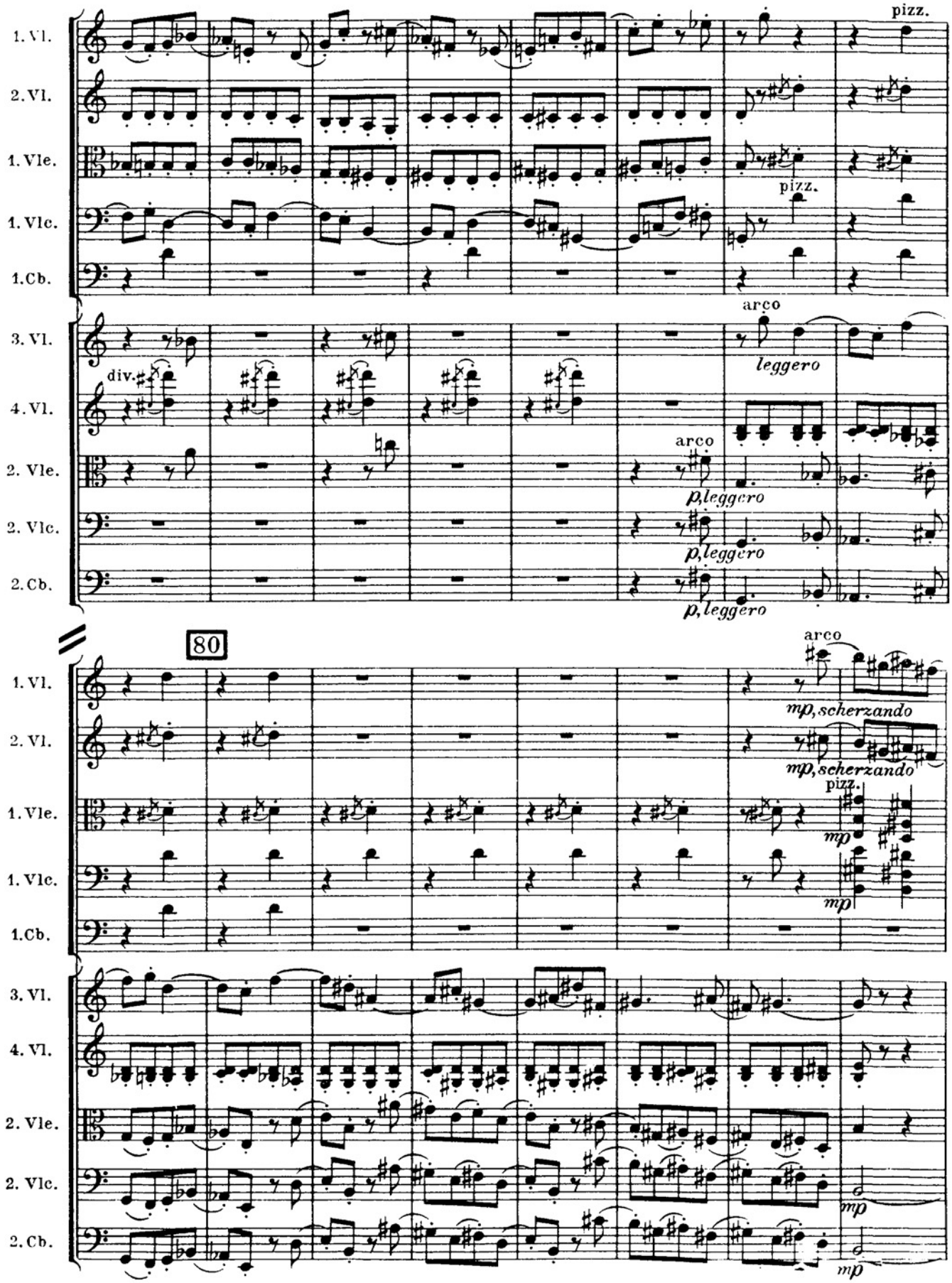

10
Timp.
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
più f
più f
più f
più f

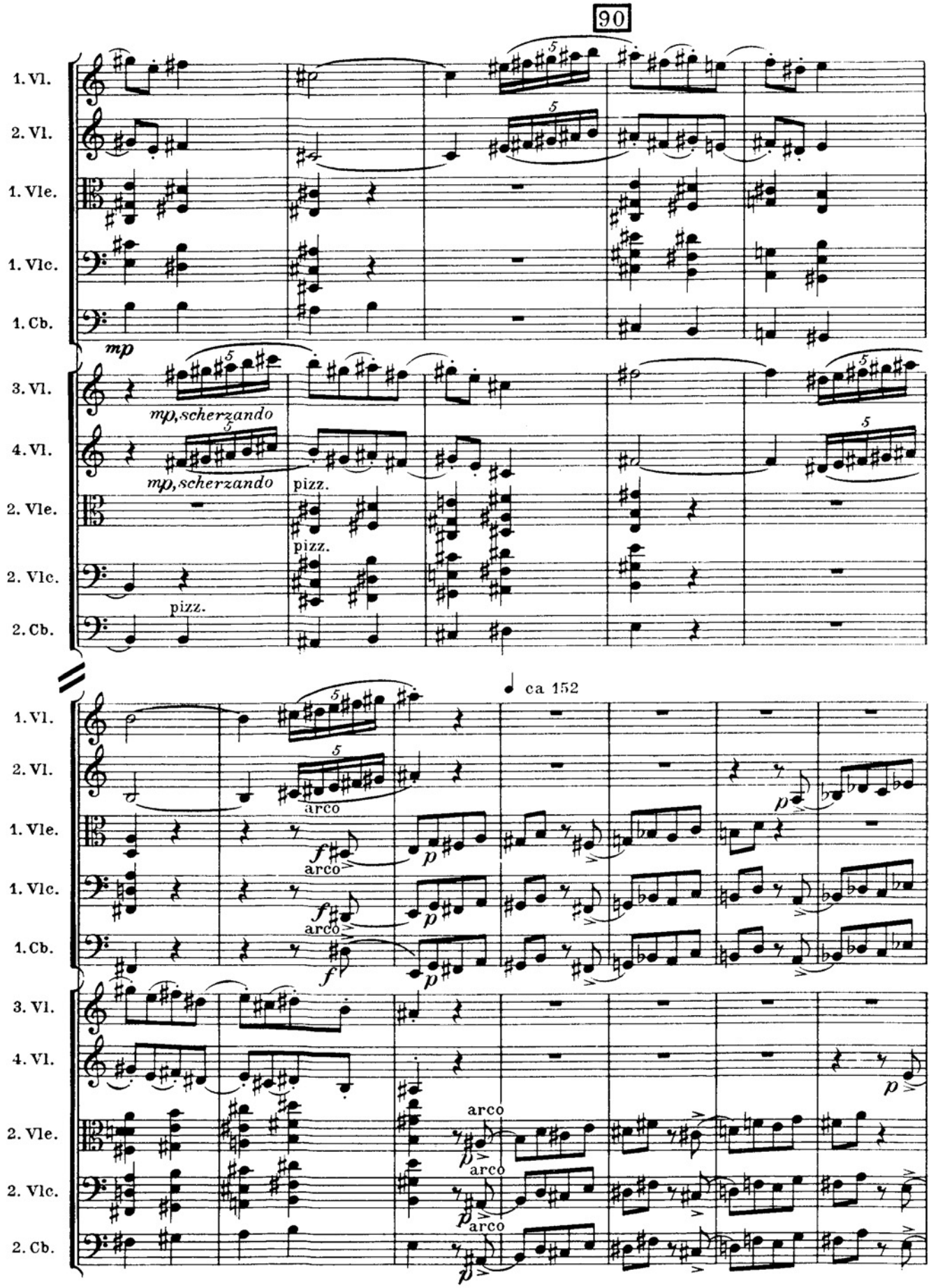

20
Timp.
Pfte.
f
sff
1. Vl.
più f
2. Vl.
più f
1. Vle.
più f
1. Vlc.
più f
1. Cb.
più f
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
più f

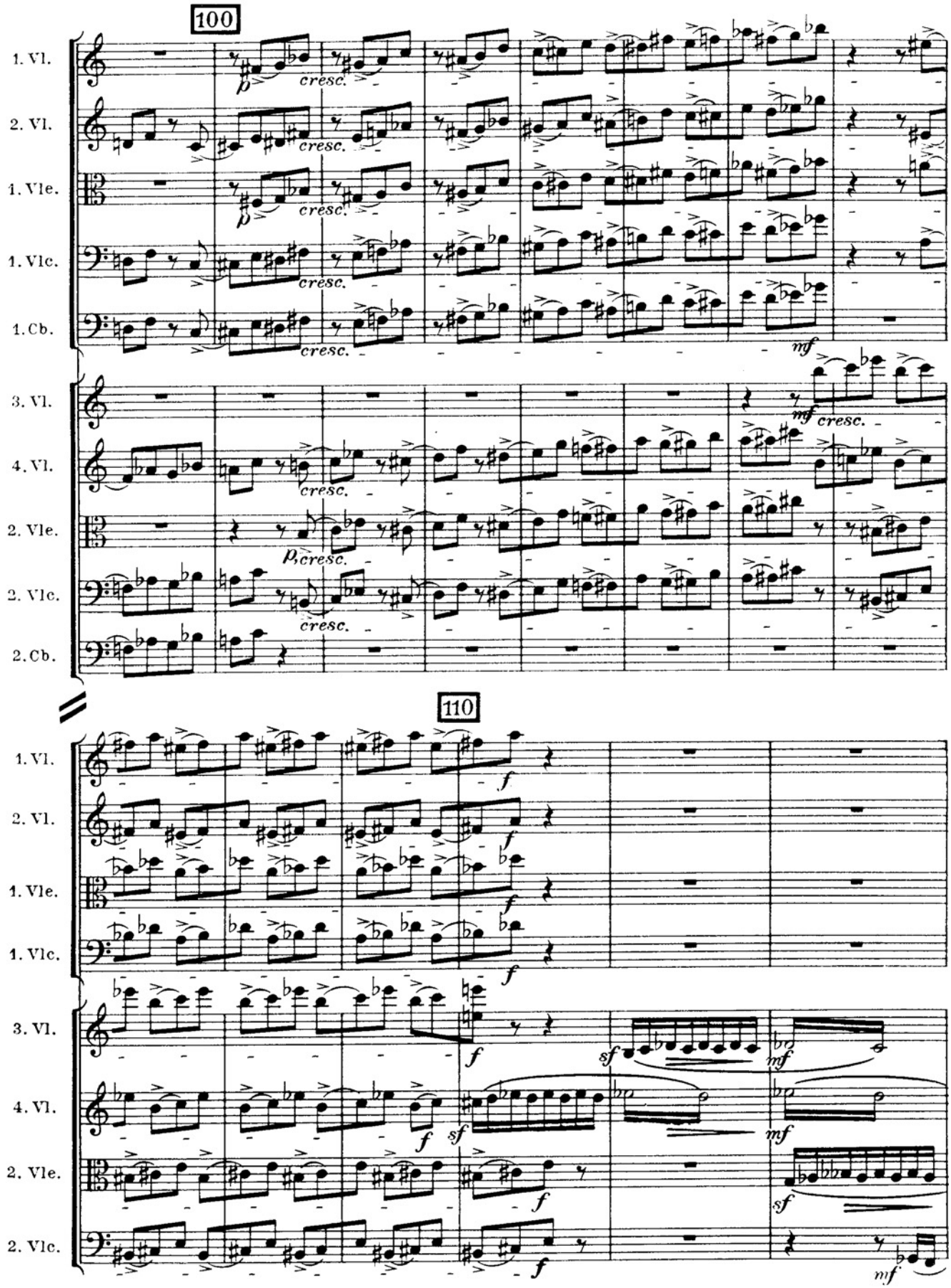

30
Timp.
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
f
dim.
III
p,
IV
p
scherzando
p, scherzando

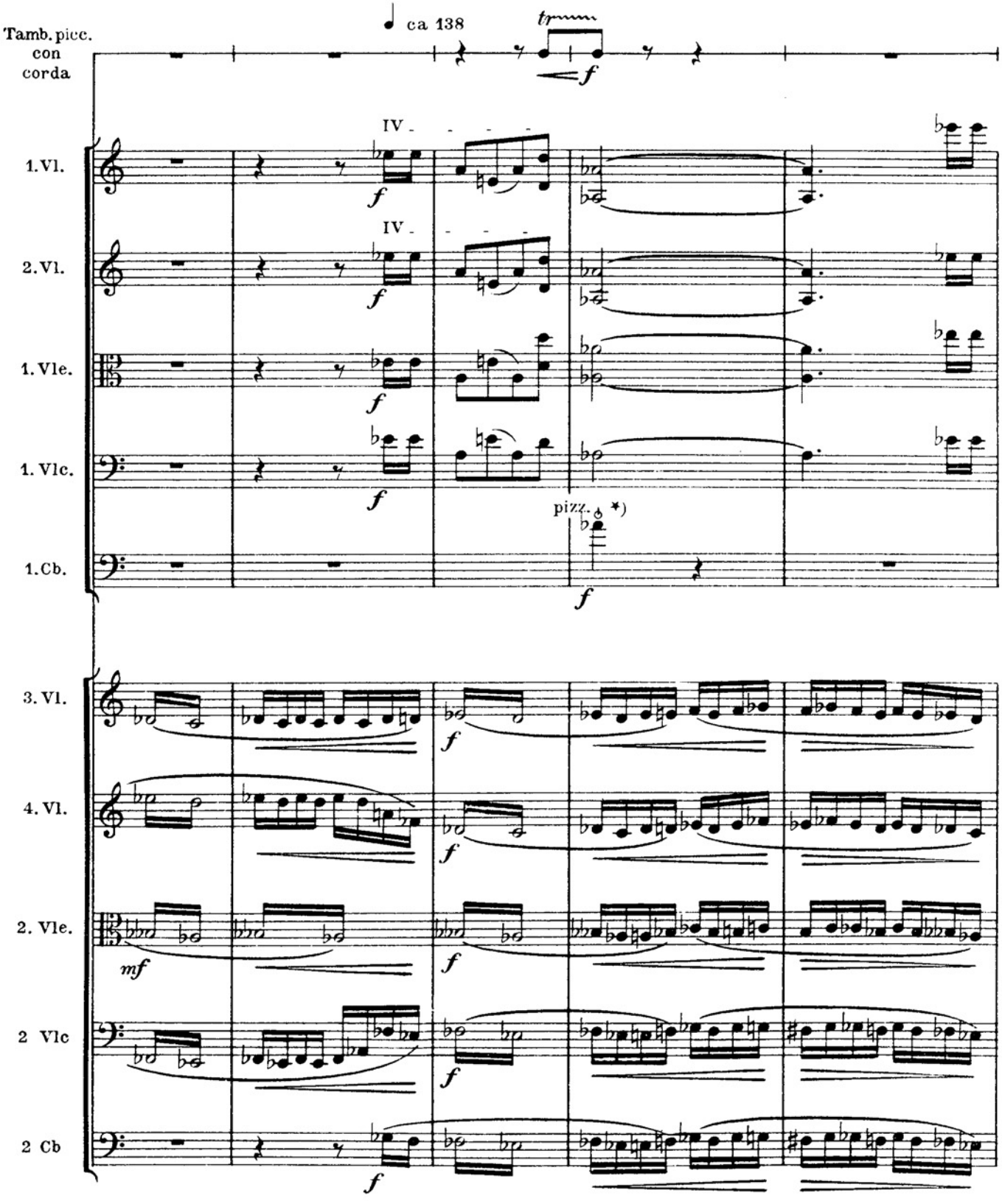

40
Timp.
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
mf
50
f
2. Cb.


16
60
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
ff
f
cresc.
G. P.
70
Timp.
p, leggero
pizz.
div.
pp


1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
pizz.
pizz.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
div.
arco
leggero
arco
p, leggero
p, leggero
p, leggero
80
arco
mp, scherzando
mp, scherzando
pizz.
mp
mp
mp
mp

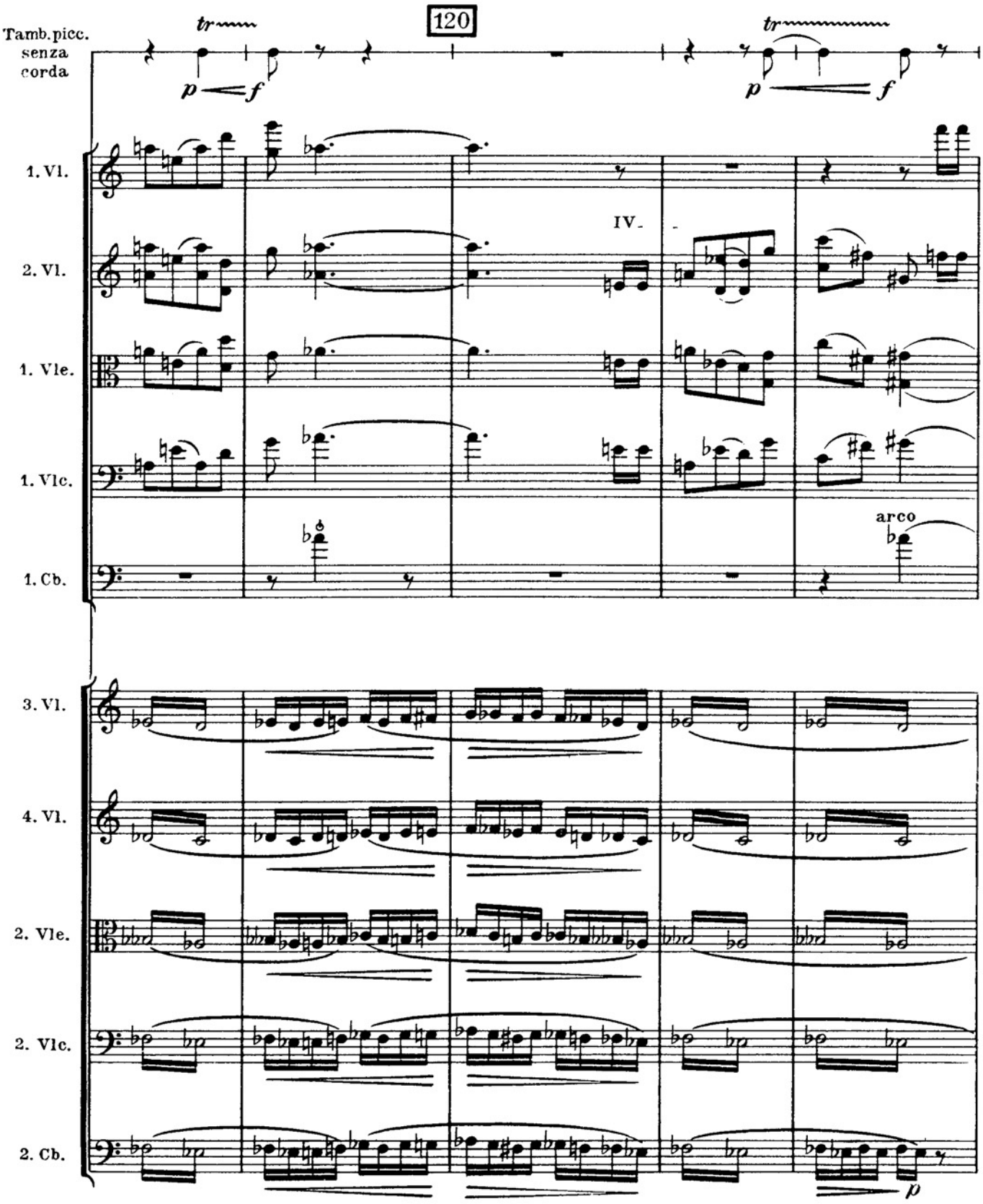

90
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
mp
3. Vl.
mp, scherzando
4. Vl.
mp, scherzando
pizz.
2. Vle.
pizz.
2. Vlc.
pizz.
2. Cb.
ca 152
arco
f
p
arco
f
p
arco
f
p
p
arco
p
arco
p
arco
p

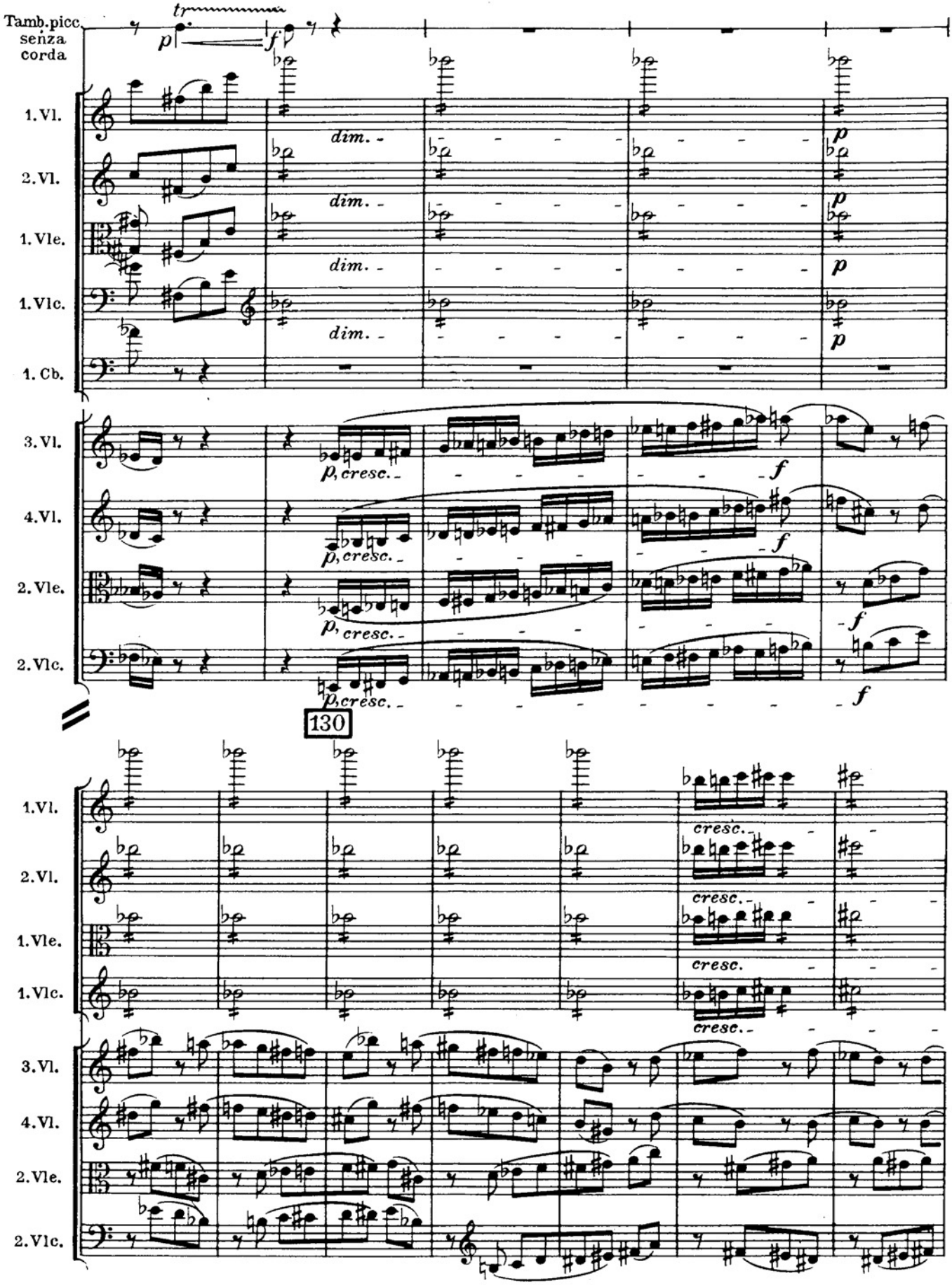

100
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
110
p
cresc.
mf
f
sf

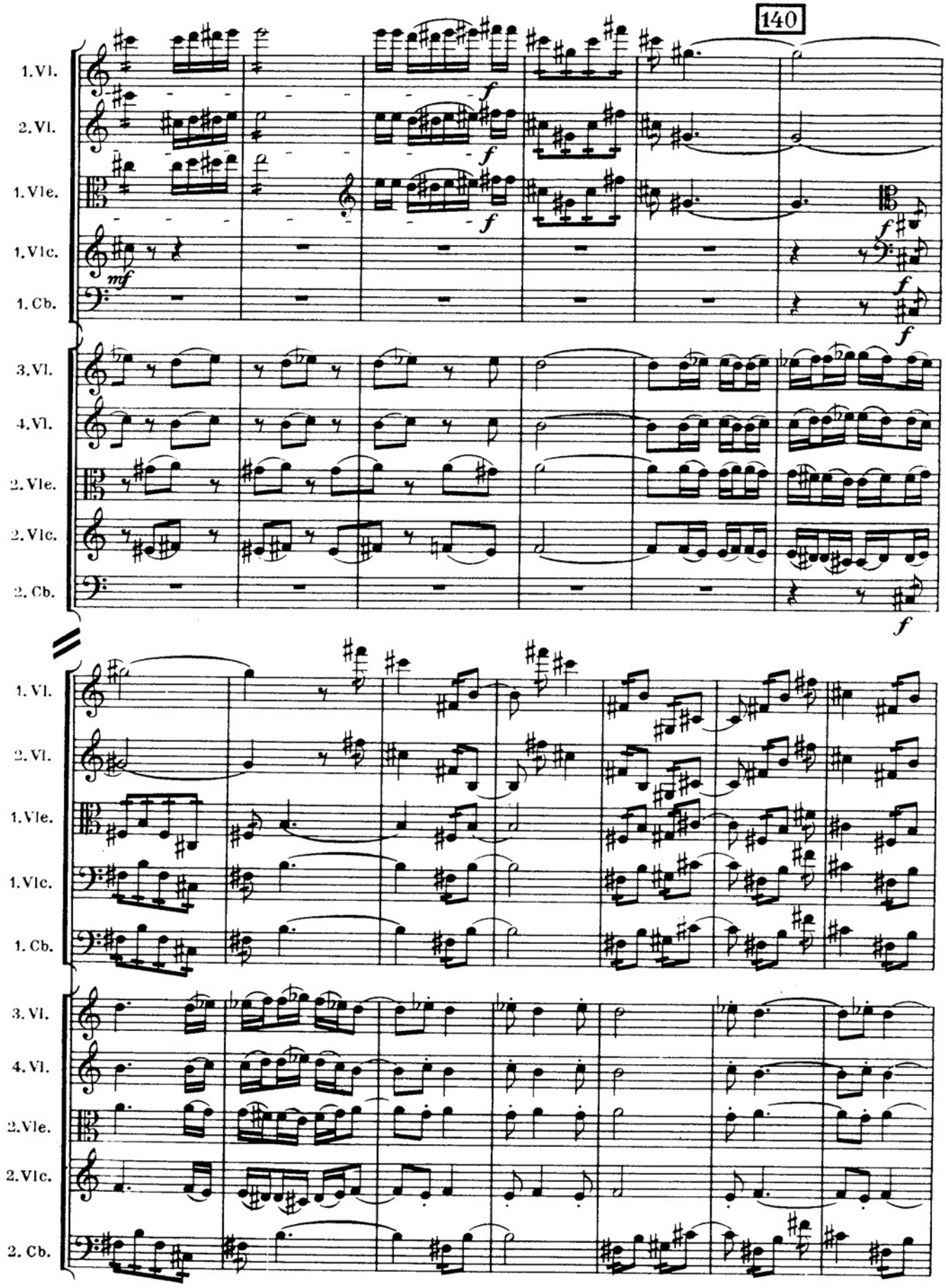


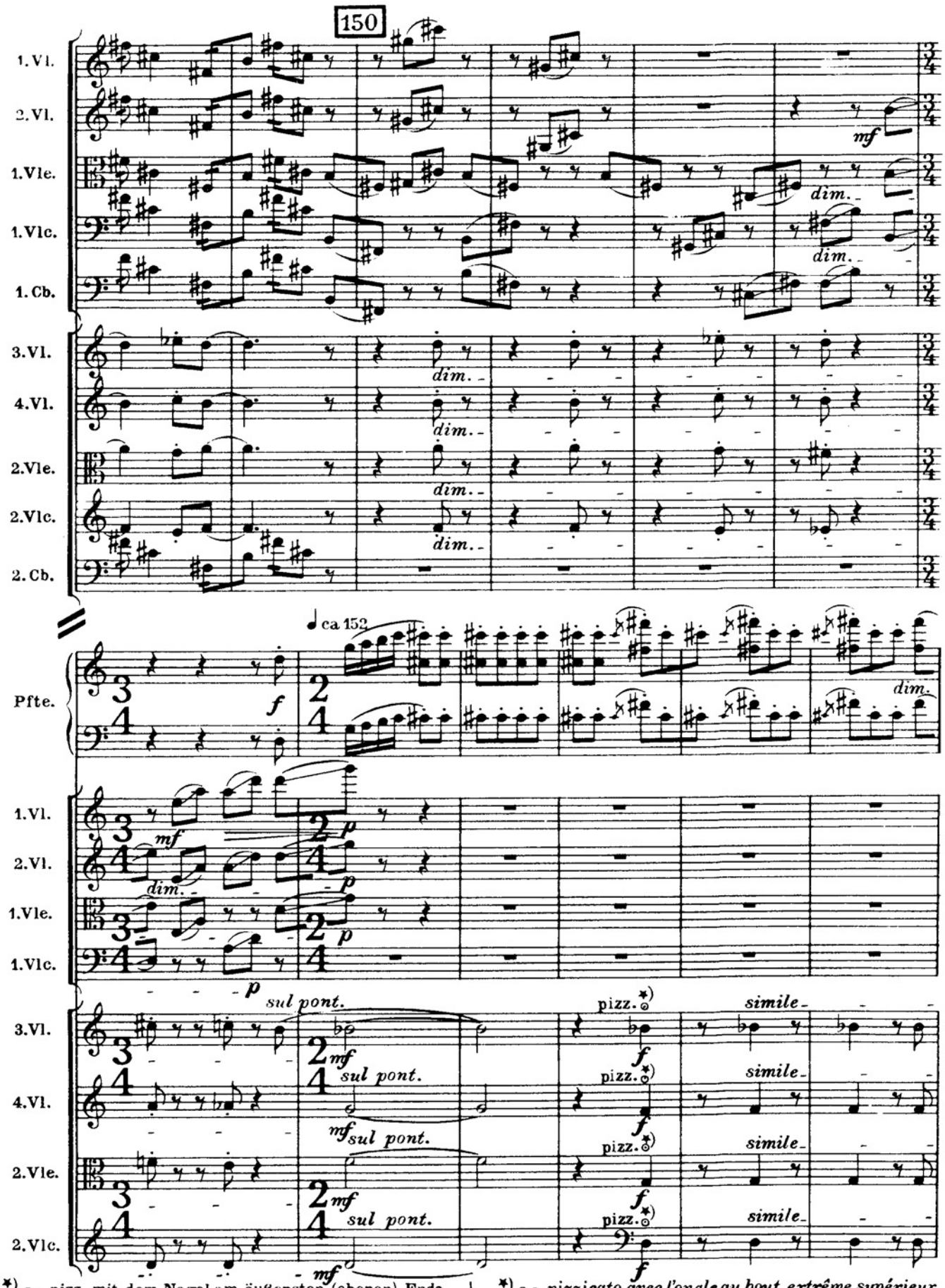
*) ⊙ = ein starkes pizz., bei welchem die Saite auf das Griffbrett aufschlägt.

*) ⊙ = *pizzicato fort, jusqu' à ce que la corde frappe la touche.*


120
Tamb.picc.
senza
corda
tr
p
f
tr
p
f
1. Vl.
2. Vl.
IV.
1. Vle.
1. Vlc.
arco
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
p

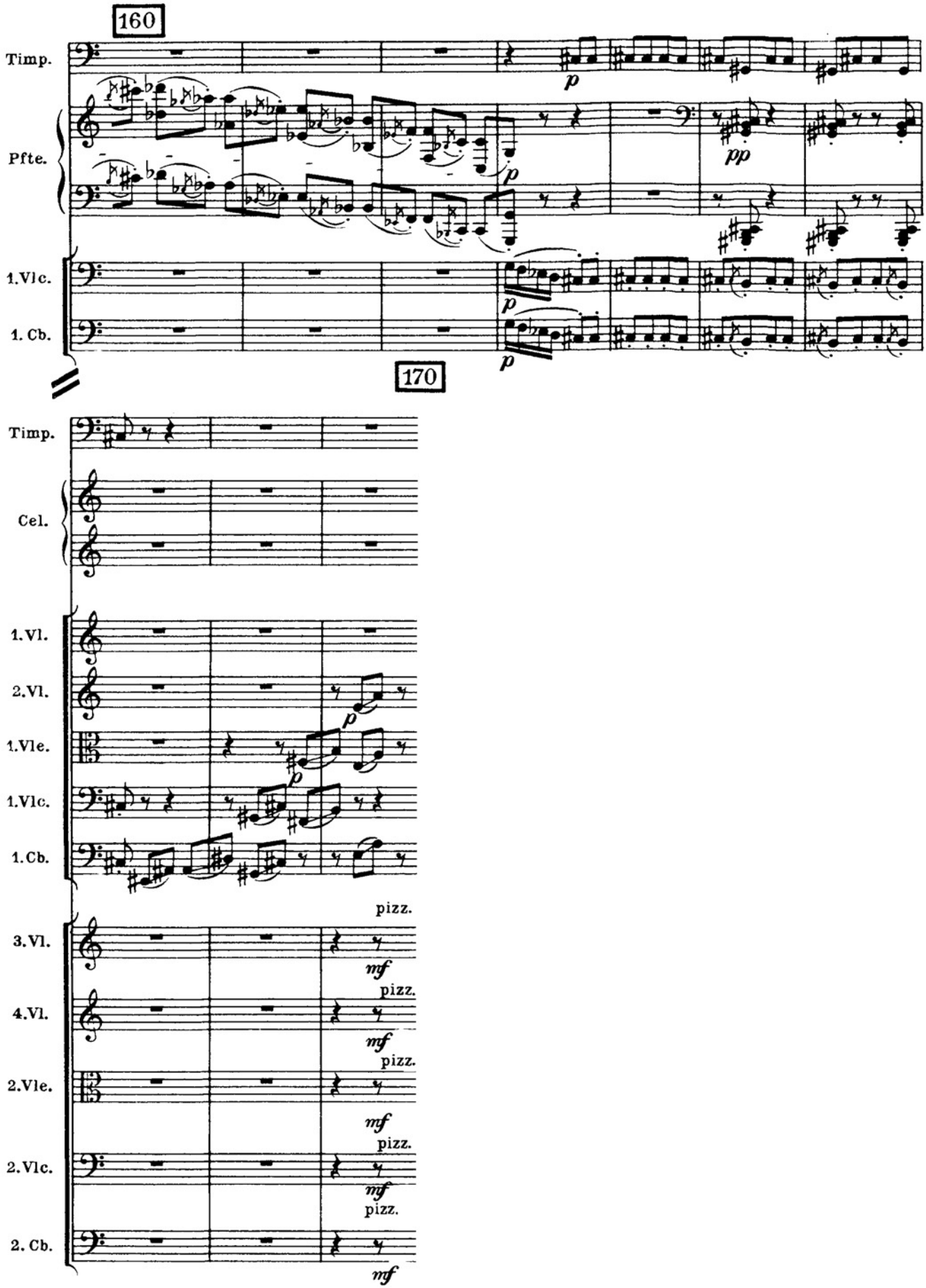

Tamb.picc.
senza
corda
tr
p
f
1.Vl.
2.Vl.
1.Vle.
1.Vlc.
1.Cb.
dim.
p
3.Vl.
4.Vl.
2.Vle.
2.Vlc.
p, cresc.
f
130
cresc.


140
1. Vl.
2. Vl.
1. Vle.
1. Vlc.
1. Cb.
3. Vl.
4. Vl.
2. Vle.
2. Vlc.
2. Cb.
mf
f



*) ⊙ = pizz. mit dem Nagel am äußersten (oberen) Ende der Saite, knapp unterhalb des Griffingers gerissen.

*) ⊙ = *pizzicato avec l'ongle au bout extrême supérieur de la corde, tiré au dessous du doigt touchant.*



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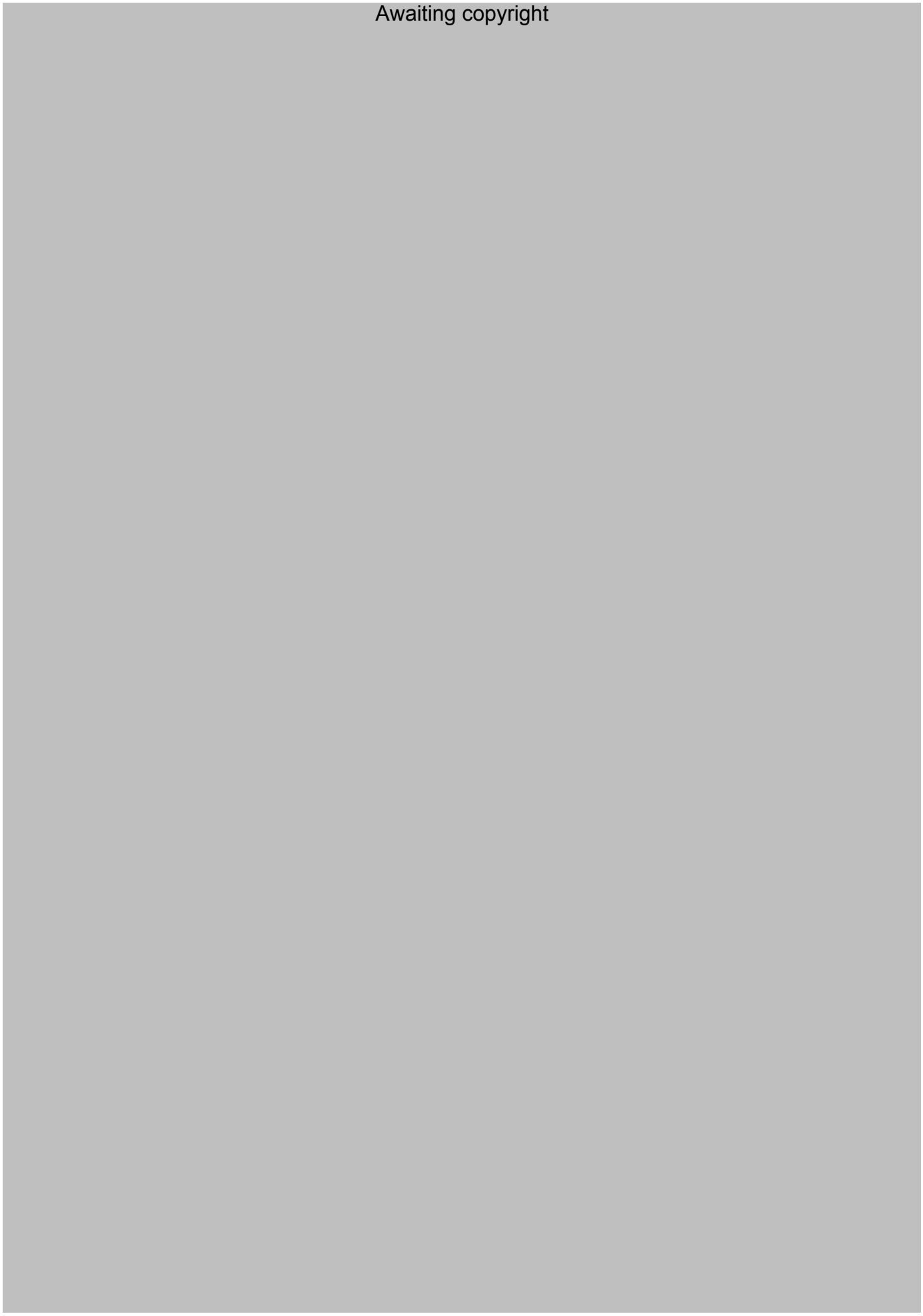
2014 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment *D*

Score for Question 4

Excerpt from *String Quartet No. 2* by Graeme Koehne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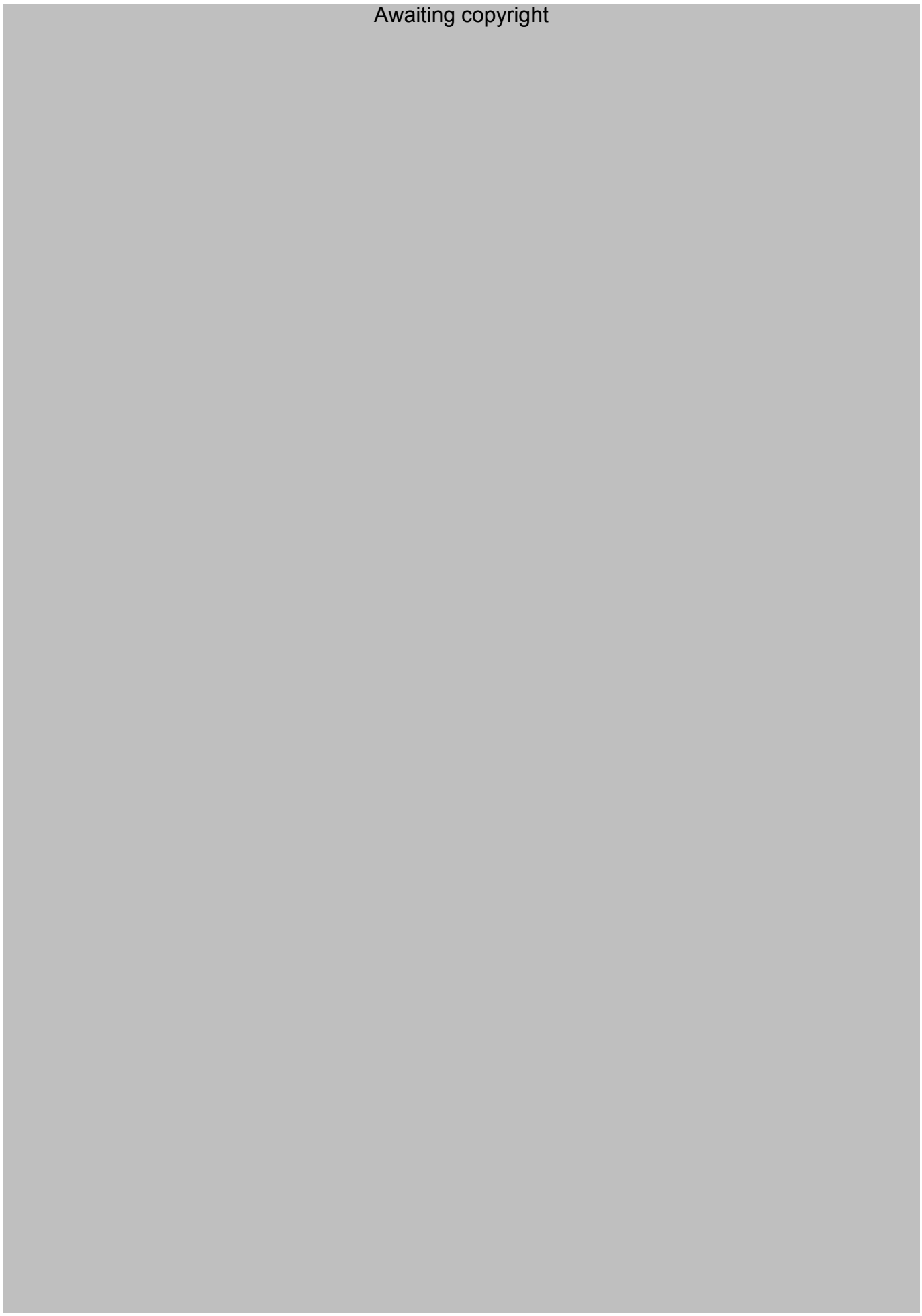
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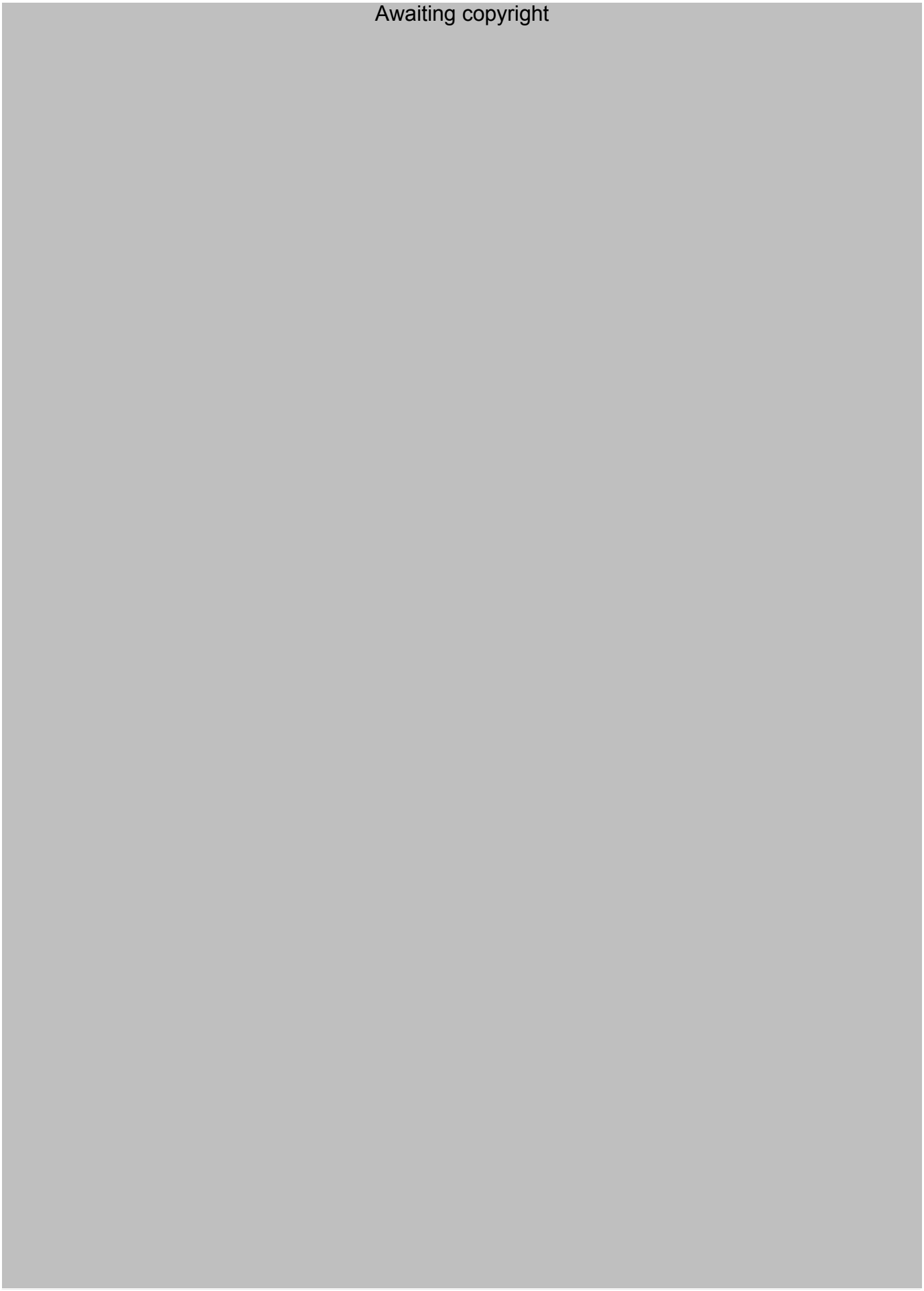
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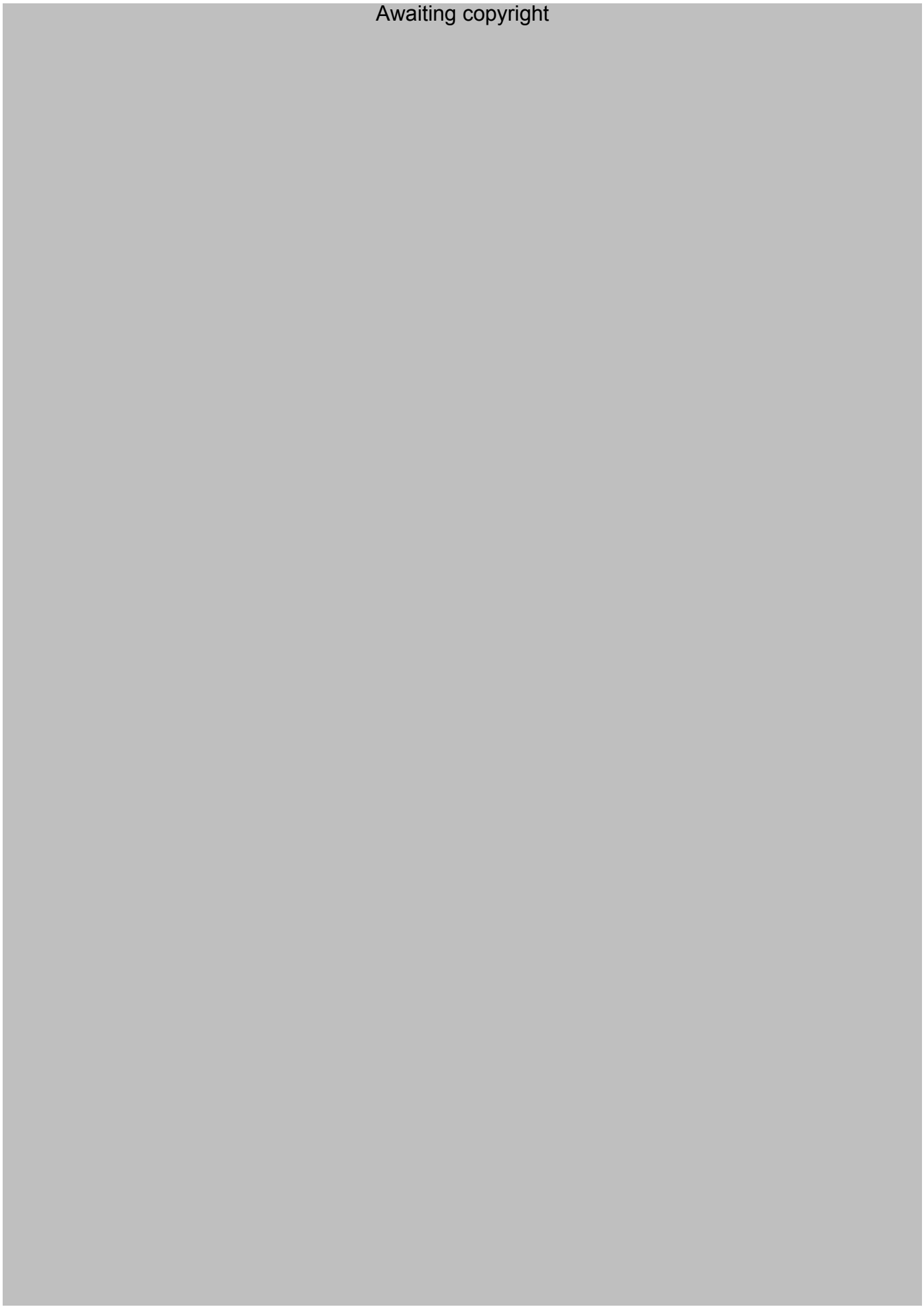
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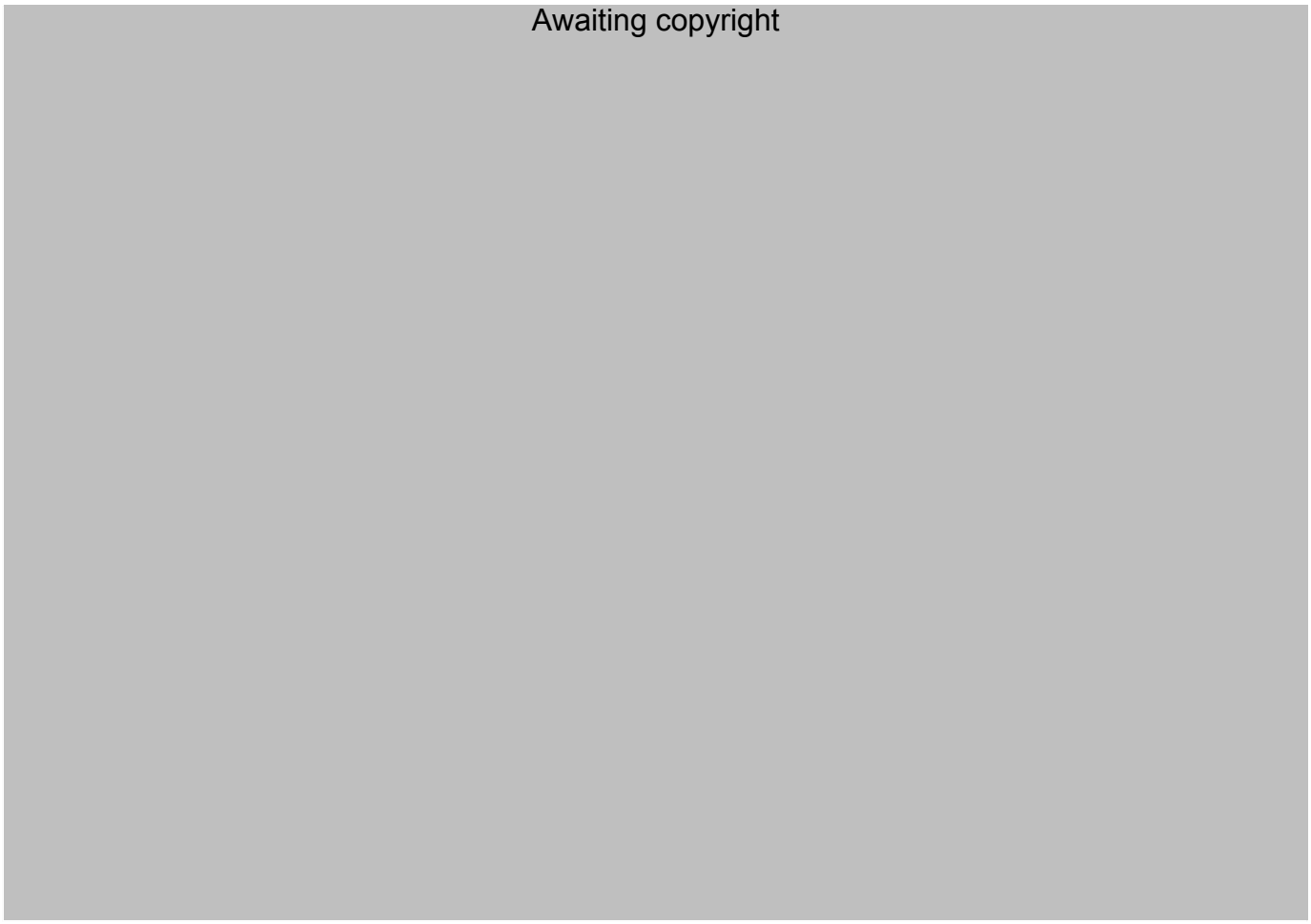
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2014 HIGHER SCHOOL CERTIFICATE EXAMINATION

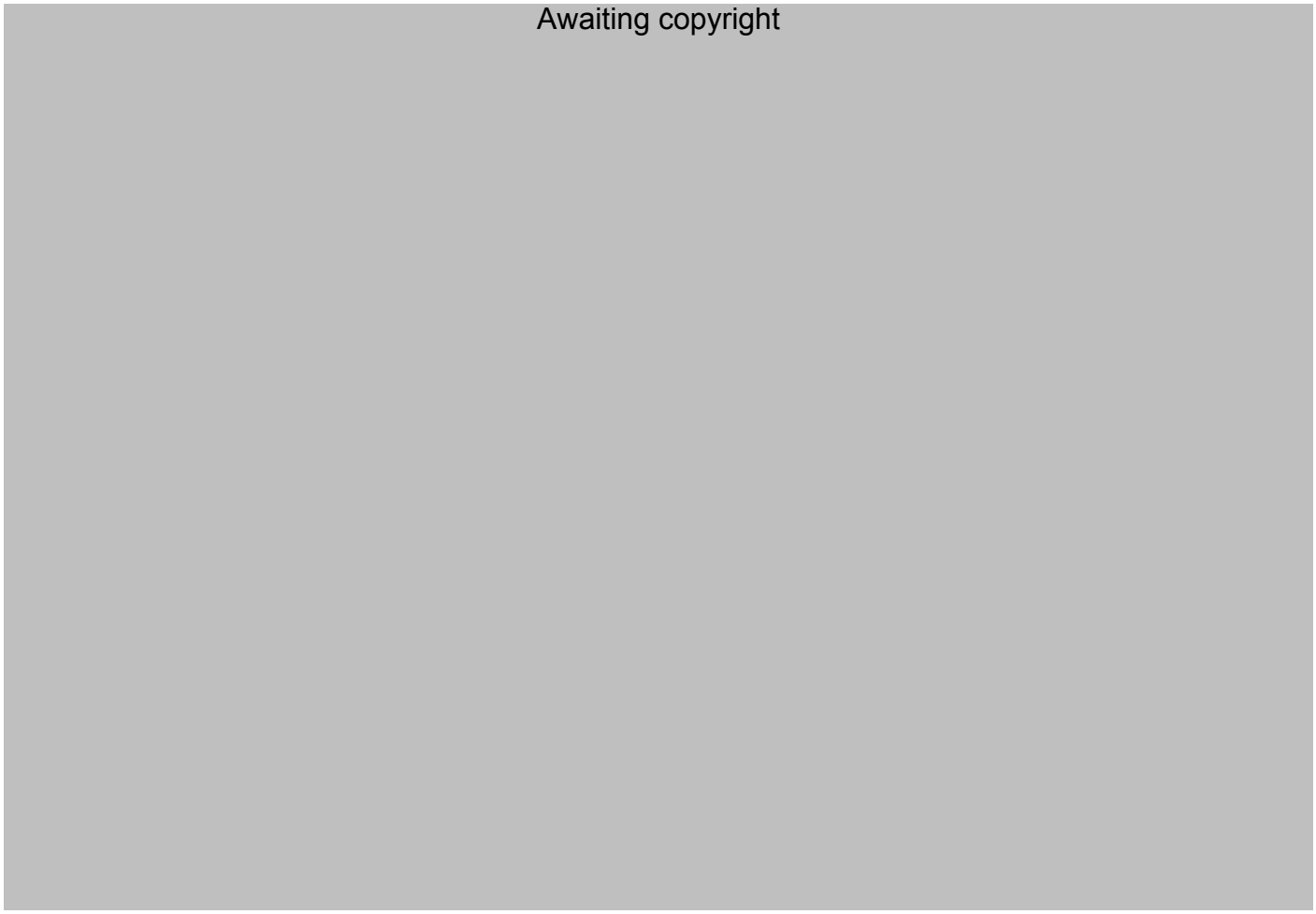
Music 2
Sight Singing

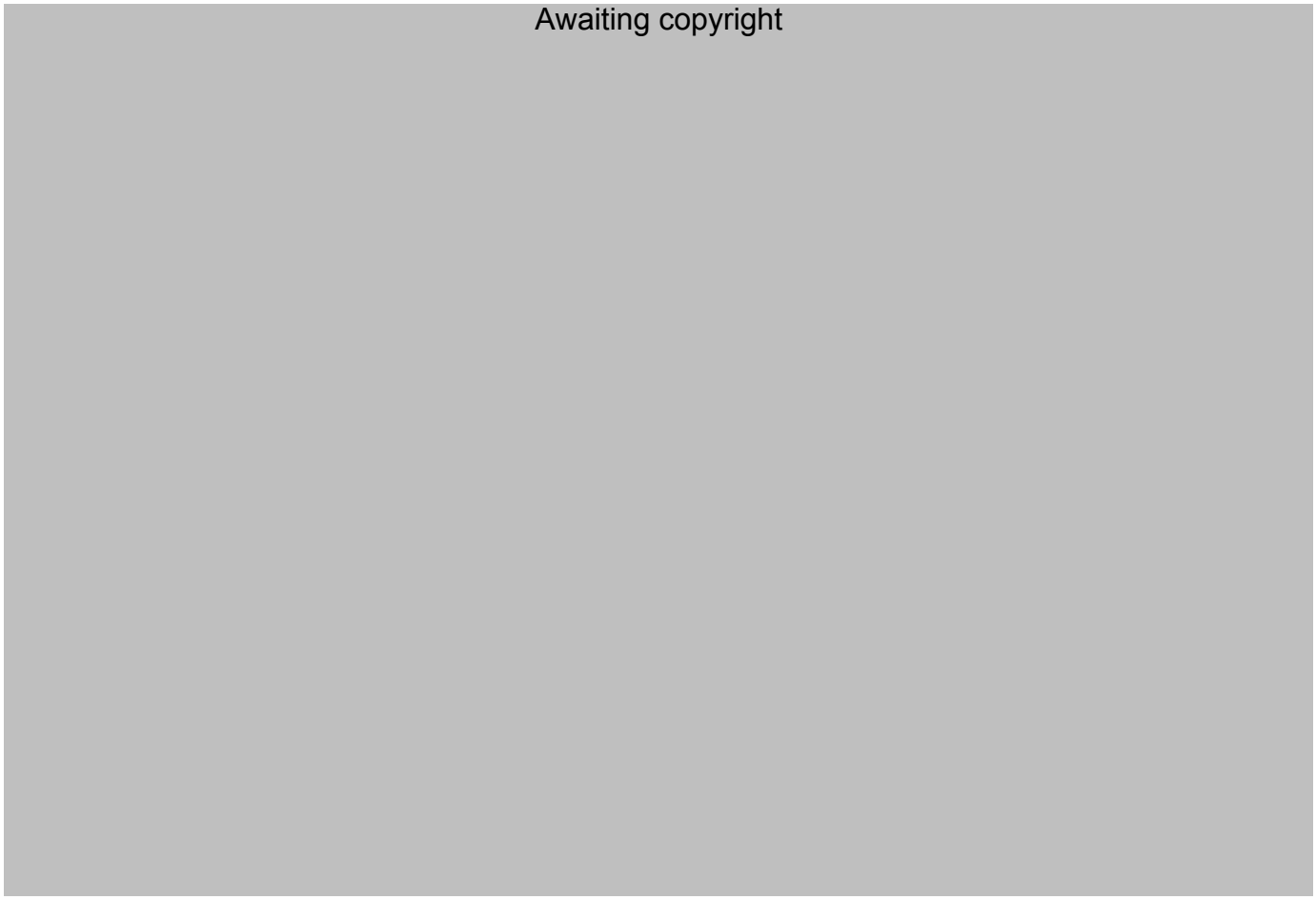
General Instructions
- Reading time – 2 minutes

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 solfège.
- 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.

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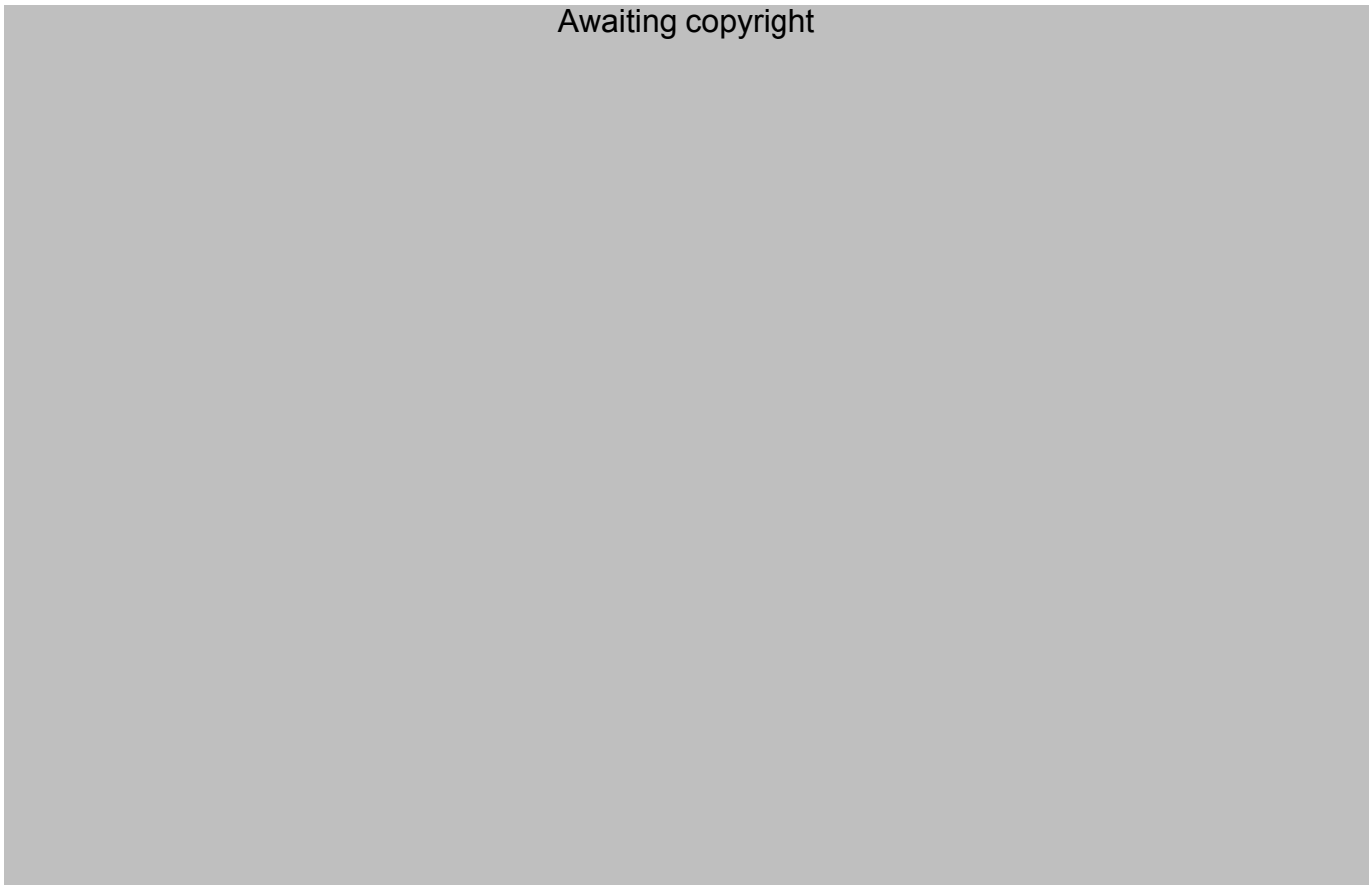
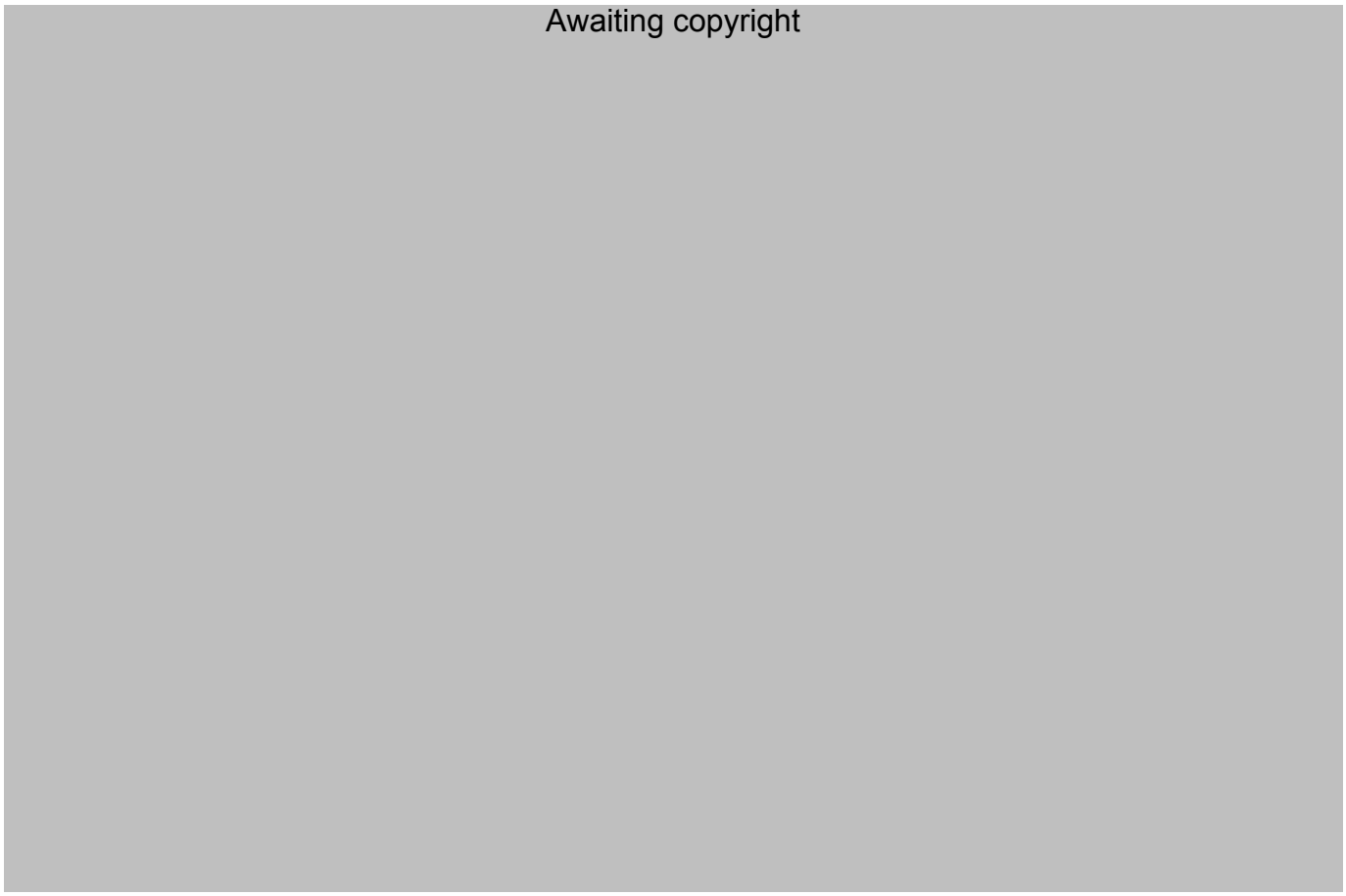
Sight-singing piece No. 2

- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
- 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.

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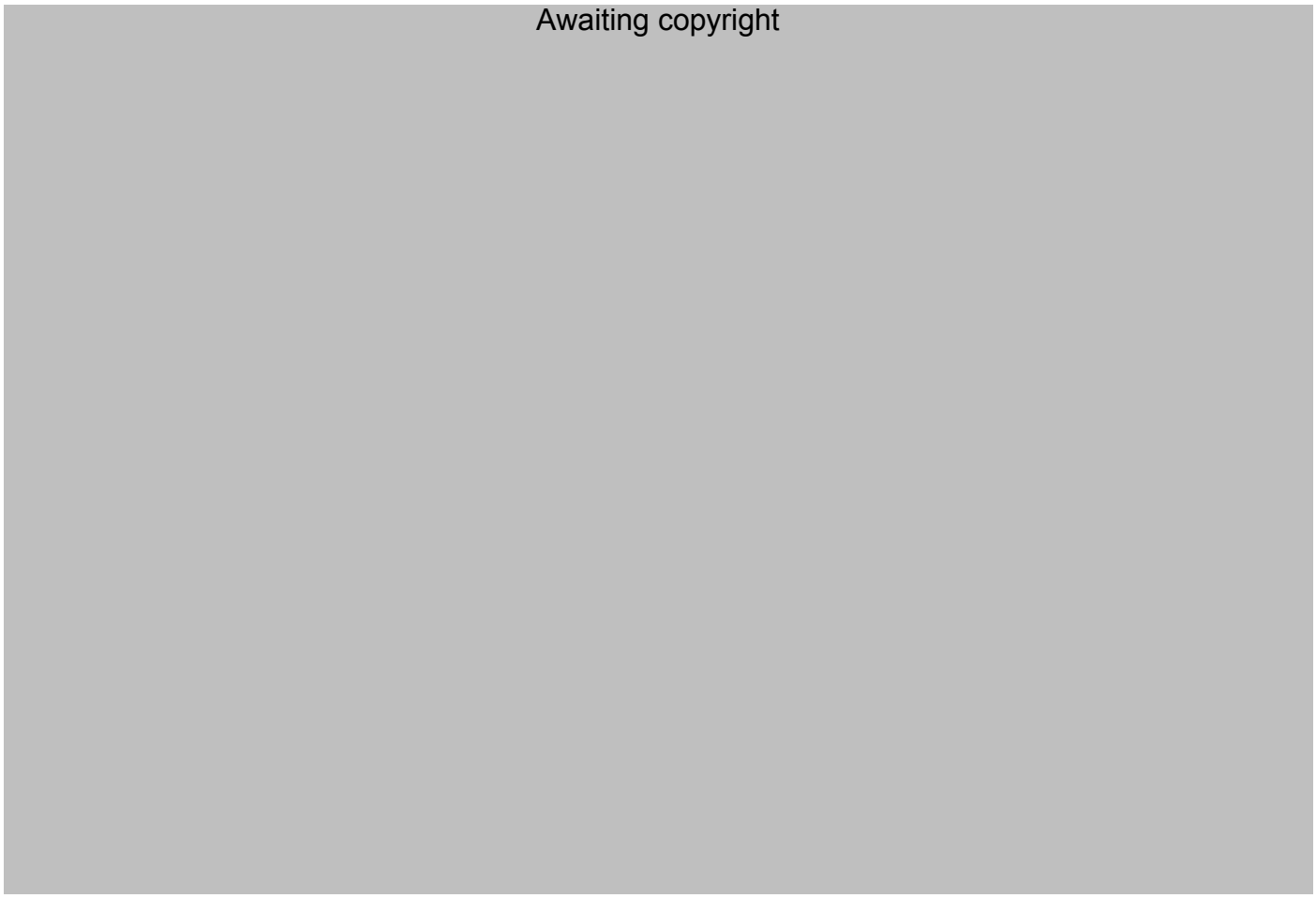
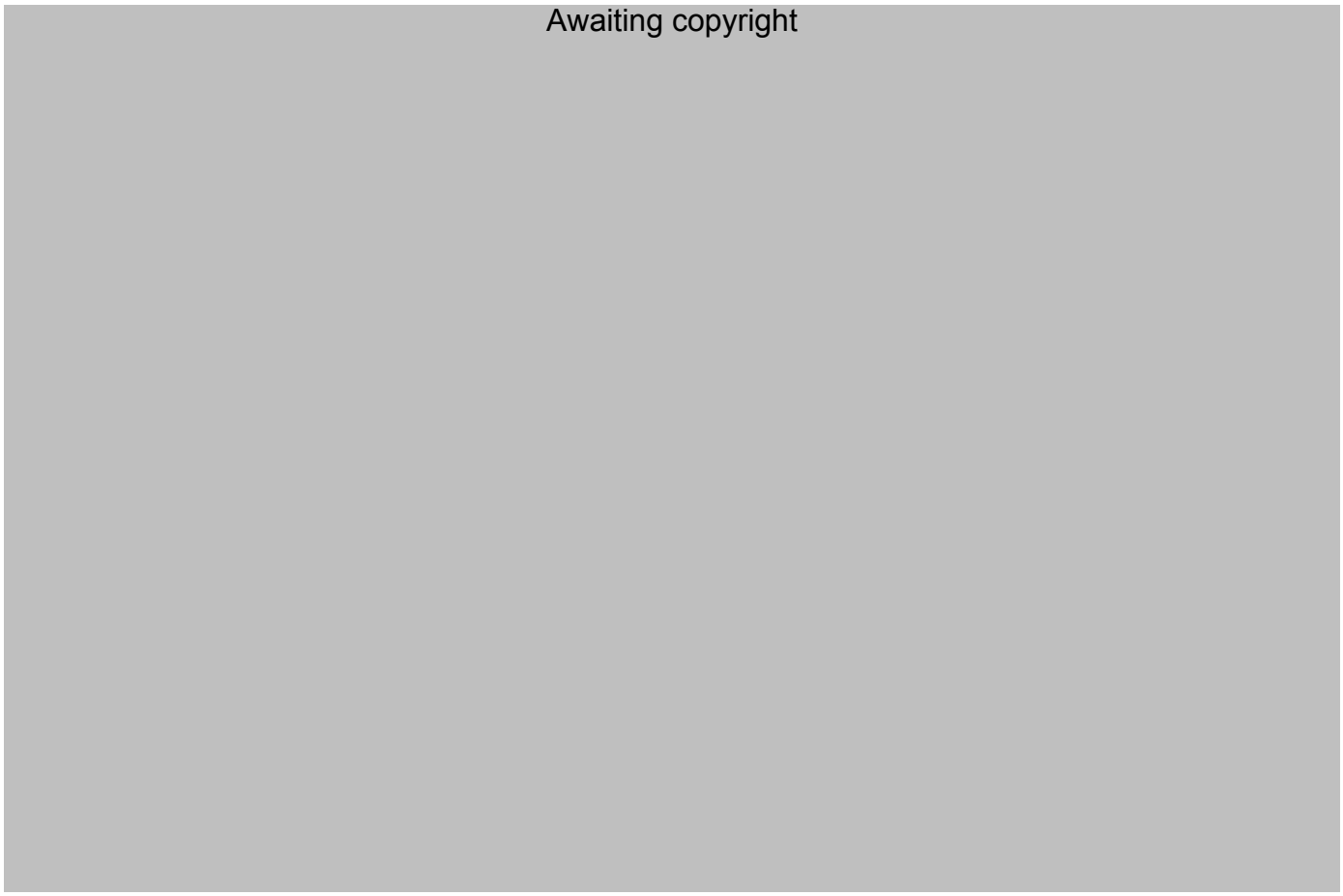
Sight-singing piece No. 3

- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
- 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.

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