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Centre Number

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Student Number

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Music 2

Musicology and Aural Skills

General Instructions

- Reading time – 5 minutes
- Write using black pen
- Manuscript paper is provided on pages 11–13
- Extra writing space is provided on pages 14–15
- Score Attachments *A* and *B* are provided with this paper
- Write your Centre Number and Student Number at the top of this page

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.

Manuscript paper is provided on pages 11–13. If you use this space, clearly identify the question or question part to which the music refers.

Extra writing space is provided on pages 14 and 15. If you use this space, clearly indicate which question you are answering.

Question 1 (8 marks)

This question is based on *Crucifixus* by Antonio Lotti.

The score of *Crucifixus* is Score Attachment A.

You have ONE minute to look at the score.

The work will now be played ONCE for familiarisation.

Time: First playing — short pause

An excerpt (bars 1–11) will now be played THREE times for you to answer parts (a) and (b).

Times: First playing — 30 second pause

 Second playing — 1 minute pause

 Third playing — 2 minute pause

- (a) Identify compositional devices used in this excerpt. In your answer, make specific reference to the score. **2**

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Question 1 continues on page 3

Question 1 (continued)

- (b) Explain how pitch is used in this excerpt. In your answer, make specific reference to the score. **3**

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A different excerpt (bars 12–41) will be played TWICE for you to answer part (c).

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

- (c) Explore the composer’s use of texture in this excerpt. In your answer, make specific reference to the score. **3**

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End of Question 1

Question 2 (9 marks)

This question is based on TWO excerpts from *Roman Carnival Overture*, Op. 9 (1844) by Hector Berlioz.

Note: There is no score attachment for this question.

Part (a) is based on an 8 bar excerpt from *Roman Carnival Overture*.

The excerpt will be played SIX times for you to answer part (a).

Times:	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 cor anglais on the staves provided.

5

Andante sostenuto ♩ = 52

cor anglais

The first staff shows a treble clef, a 3/4 time signature, and a key signature of one flat. It contains a half note on G4, a half note on A4, and a quarter note on B4. The second staff contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter rest. The third staff contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5.

Question 2 continues on page 5

Do NOT write in this area.

Question 2 (continued)

Part (b) is based on a different excerpt from *Roman Carnival Overture*.

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

Times: First playing — short pause
 Second playing — 1 minute pause
 Third playing — 3 minute pause

(b) How does Berlioz use duration to create interest?

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End of Question 2

Question 3 (8 marks)

Question 3 is based on TWO excerpts from *Jetstream: Fanfare for Orchestra* by Paul Stanhope.

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

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

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

(a) Explore how tone colour is used in this excerpt.

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Question 3 continues on page 7

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Question 3 (continued)

A different excerpt from *Jetstream: Fanfare for Orchestra* will now be played THREE times for you to answer part (b).

Part (b) is based on bars 112–168 which is the Score Attachment *B*.

You have ONE minute to look at the score.

Bars 112–168 will be played THREE times for you to answer part (b).

Times: First playing — 30 second pause
 Second playing — 2 minute pause
 Third playing — 2 minute pause

- (b) Analyse how contrast and unity are achieved in this excerpt. Make specific reference to the score in your answer.

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End of Question 3

Question 4 (10 marks)

Compare how TWO composers develop their musical ideas.

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In your response, refer to TWO works, one from the MANDATORY TOPIC and one from your ADDITIONAL TOPIC.

Mandatory Topic: Music of the Last 25 Years (Australian Focus)

Title:

Composer:

Additional Topic:

Title:

Composer:

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Question 4 continues on page 9

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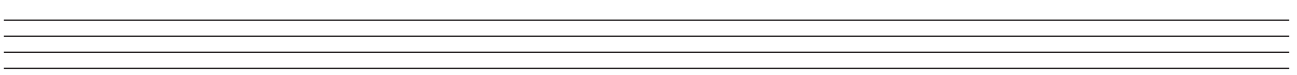
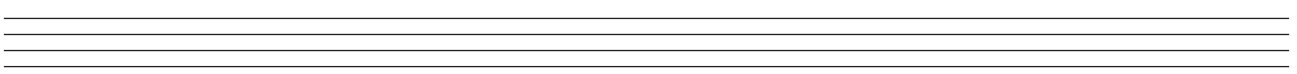
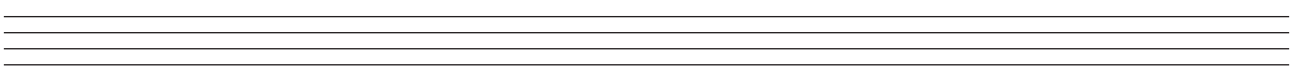
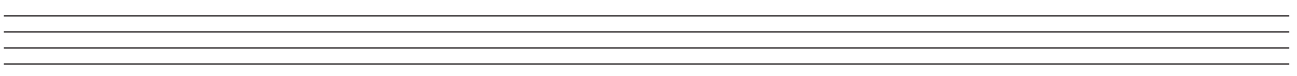
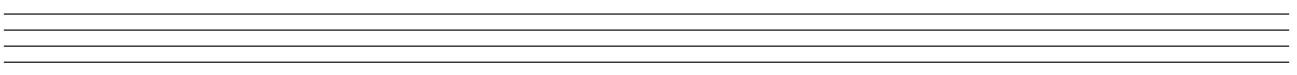
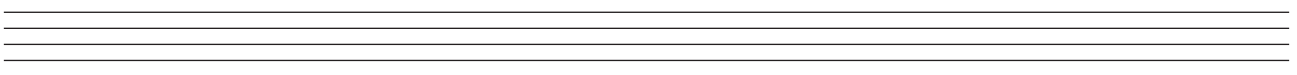
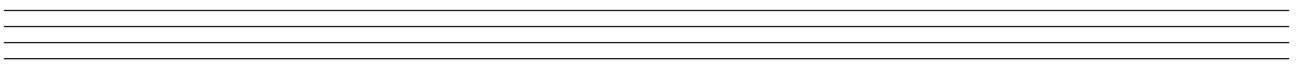
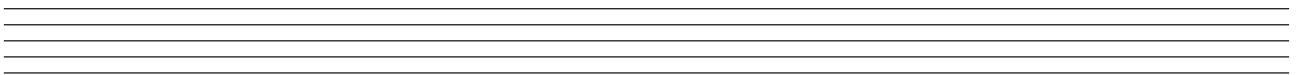
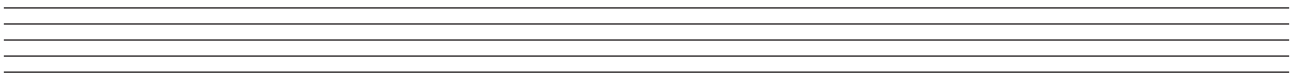
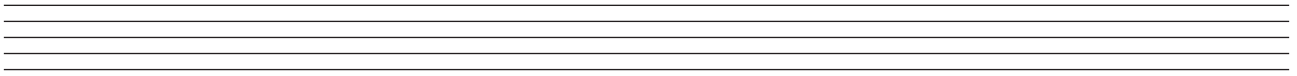
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– 10 –

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Music — manuscript paper

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Extra writing space

If you use this space, clearly indicate which question you are answering.

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Extra writing space

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Handwriting practice area with horizontal lines.

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EXAMINATION

Music 2

Score Attachment A

Score for Question 1

Crucifixus by Antonio Lotti

Crucifixus for 8 voices

Antonio Lotti (ca. 1667 - 1740)

Awaiting copyright



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EXAMINATION

Music 2

Score Attachment B

Score for Question 3 (b)

Jetstream: Fanfare for Orchestra by Paul Stanhope

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