

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

**2007**

**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* 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 11, 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.

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**Marks**

**Question 1** (8 marks)

This question is based on the middle section of the final movement of Mozart's *Piano Concerto No. 22* in E flat major, K.482.

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

The excerpt will be played ONCE for familiarisation. Please note that there are differences between the recording and the printed score.

The excerpt will be played again for you to answer parts (a), (b) and (c) after which there will be a THREE minute pause for you to complete your answers.

- (a) What does *Andantino cantabile* indicate to the performers? **1**

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- (b) Identify the instruments playing on the first three staves of the score. Indicate the key of any transposing instruments. **3**

<i>Stave</i>	<i>Name of instruments</i>	<i>Transposing key</i>
example	trumpets	in B $\flat$
1		
2		
3		

- (c) Identify each chord and its position in Bars 21 and 22. **2**

For example: F sharp minor, 1st inversion

Bar 21 .....

Bar 22 .....

**Question 1 continues on page 3**

Question 1 (continued)

The excerpt will be played ONCE more for you to answer part (d).

You now have TWO minutes to answer part (d).

- (d) Describe the differences between the recording and the printed score. **2**

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**End of Question 1**

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**Music 2**

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Centre Number

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Student Number

**Question 2** (8 marks)**Marks**

This question is based on the second movement of *Symphony No. 5* in D minor, Opus 47 by Dimitri Shostakovich. There is no score attachment for part (a).

(a) Part (a) is a melody dictation.

**5**

Bars 1–13 will be played SIX times for you to notate the cello and double bass part in Bars 1–8 and Bar 13.

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

Awaiting copyright clearance

**Question 2 continues on page 6**

Question 2 (continued)

Part (b) is based on another excerpt from this movement. Score Attachment *B* contains this excerpt. You have ONE minute to look at the score.

This excerpt 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) From the score, identify THREE different examples of Shostakovich’s use of expressive techniques. **3**

- (i) .....
- .....
- .....
- (ii) .....
- .....
- .....
- (iii) .....
- .....
- .....

**End of Question 2**

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Centre Number

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Student Number

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**Question 3** (9 marks)

**Please turn over**

**Question 3** (9 marks)

This question is based on two Australian piano miniatures called *Prelude* by Linda Ceff and . . . *It Gets Complicated* . . . by Roger Dean.

Score Attachment C contains the two pieces. You have ONE minute to look at the scores.

Both pieces will be played ONCE for familiarisation.

Time: *Prelude* — short pause  
. . . *It Gets Complicated* . . . — short pause

*Prelude* by Linda Ceff will be played ONCE for you to answer part (a).

You have TWO minutes to answer part (a).

- (a) Describe TWO different ways tone colour is used to create the musical effect of this piece. **2**

- (i) .....
- .....
- (ii) .....
- .....

. . . *It Gets Complicated* . . . by Roger Dean will be played ONCE for you to answer part (b).

You have THREE minutes to answer part (b).

- (b) With reference to the score, outline THREE musical challenges a performer would face in preparing this piece. **3**

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**Question 3 continues on page 9**





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Centre Number

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Student Number

**Question 4** (10 marks)

You have 20 minutes to answer Question 4.

*What came to me as a revelation was the use of rhythm in developing an overall structure in music.*

PHILIP GLASS

To what extent does this statement apply to ONE work from the Additional Topic and at least ONE work from the Mandatory Topic that you have studied? Refer to specific musical examples to support your answer.

Note: The works included in Questions 1, 2 and 3 are not to be discussed in this answer.

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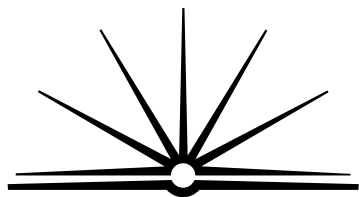
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**Question 4 continues on page 12**





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# Music 2

## Score Attachment A

Score for Question 1

Excerpt from *Piano Concerto No. 22 in E flat major, K. 482*  
by Wolfgang Amadeus Mozart

Andantino cantabile

Musical score for the first system, measures 1-6. The score is written for three staves (Stave 1, Stave 2, Stave 3) and a grand staff (treble, alto, bass clefs). The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The tempo is marked 'Andantino cantabile'. The first staff contains a melodic line with slurs and fingerings (2, 3, 4, 5, 6). The second staff contains a bass line with slurs. The third staff contains a treble line with slurs. The grand staff contains a piano accompaniment with a bass line and a treble line.

Musical score for the second system, measures 7-13. The score is written for three staves (1, 2, 3) and a grand staff. The key signature is two flats and the time signature is 3/4. The tempo is 'Andantino cantabile'. The first staff contains a melodic line with slurs and dynamics *f* and *p*. The second staff contains a bass line with slurs and dynamics *f* and *p*. The third staff contains a treble line with slurs and dynamics *f* and *p*. The grand staff contains a piano accompaniment with a bass line and a treble line, with dynamics *p* and *sf* *p* indicated.



14 15 16 17 18 19

1.   
2.   
3.   
Piano accompaniment (Grand staff)

20 21 22 23 24 25

1.   
2.   
3.   
Piano accompaniment (Grand staff)

36 27 28 29 30

1.   
 2.   
 3.

31 32 33 34 35 36

1.   
 2.   
 3.