

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

2009

**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 *B* part (ii), 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.

Question 1 (8 marks)

This question is based on an excerpt of *Oh Charming Harlequin* (2007) by Andrea Keller.

Score Attachment A contains bars 1–58. You have ONE minute to look at the score.

The whole excerpt (bars 1–94) will be played ONCE for familiarisation.

This excerpt (see Score Attachment A bars 1–58) will be played ONCE for you to answer part (a) after which there will be a ONE minute pause for you to complete your answer.

- (a) Give the meaning of the following musical markings on the score. **2**
- (i) F Lyd (bar 2)
- (ii) comp (bar 38).....

Question 1 continues on page 3

Question 1 (continued)

The excerpt will be played THREE times for you to answer parts (b) and (c).

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

- (b) Describe the composer’s use of duration using TWO examples from the score. **2**

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.....

- (c) Comment on the treatment of the pitch material. **2**

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.....

Bars 57–94 will be played TWICE for you to answer part (d). There is no score attachment for bars 59–94.

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

- (d) Describe TWO features of the relationship between the trumpet and the ensemble. **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)

This question is based on an excerpt from *Colonial Song* by Percy Grainger. There is no Score Attachment for this question [parts (a) and (b)].

The entire excerpt will be played ONCE for familiarisation.

- (a) Bars 1–11 will be played FIVE times for you to notate the pitch and duration of the euphonium part on the staff 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 2 continues on page 6

Question 2 (continued)

The following excerpt consists of bars 12–36. It will be played TWICE for you to answer part (b).

Time: First playing — 1 minute pause

 Second playing — 2 minute pause

(b) Describe how the composer creates contrast in this excerpt.

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End of Question 2

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Centre Number

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Student Number

Question 3 (9 marks)

This question consists of two settings of the Agnus Dei (a section of the Latin Mass). The first setting is from the *Berlin Mass* by Arvo Pärt. The second setting is from *African Sanctus* by David Fanshawe.

Score Attachment B part (i) contains Agnus Dei from the *Berlin Mass* by Arvo Pärt. You have ONE minute to look at the score.

This movement will be played ONCE for familiarisation.

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) Outline TWO features of the musical structure. **2**

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Question 3 continues on page 8

Question 3 (continued)

Score Attachment *B* part (ii) contains an excerpt of the Agnus Dei from *African Sanctus* by David Fanshawe. This movement is scored for soprano solo, mixed chorus and pre-recorded tape. You have ONE minute to look at the score.

This excerpt will be played ONCE for familiarisation.

The excerpt will be played again for you to answer part (b) after which there will be a one minute pause for you to complete your answer.

- (b) Compare the pitch material of the solo part with the accompanying choir parts. **3**

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Question 3 continues on page 9

Question 3 (continued)

Both settings will now be played TWICE for you to answer part (c).

Time:	First playing of the Arvo Pärt setting	—	short pause
	First playing of the David Fanshawe setting	—	2 minute pause
	Second playing of the Arvo Pärt setting	—	short pause
	Second playing of the David Fanshawe setting	—	2 minute pause

(c) Outline some musical differences between the two settings. **4**

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End of Question 3

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Centre Number

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Student Number

Question 4 (10 marks)

You have 20 minutes to answer Question 4.

Discuss how the concepts of tone colour and texture have been manipulated by composers in two or more works you have studied. One work should come from the Mandatory Topic *Music of the last 25 years (Australian Focus)* AND one work from the Additional Topic. Use musical quotes where appropriate 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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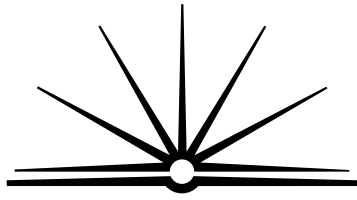
Question 4 continues on page 12

Question 4 (continued)

Lined writing area consisting of 28 horizontal dotted lines for providing an answer to the question.

End of paper

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

2009

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Sight Singing

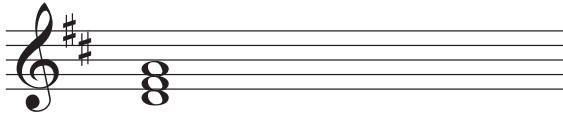
General Instructions

- 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.
-



Tonic Chord



Starting Note

Moderato

No 1

The birds fly-ing o-ver the sky so blue a-gainst the___ clouds of a
mf

4
diff-er-ent hue. They fly up and soar a-round_ and a-round and

7
float like the fea - thers drift___ ing___ down.



Tonic Chord



Starting Note

Moderato

No 1



The birds fly - ing o - ver the sky so blue a - gainst the clouds of a

mf

4



diff - er - ent hue. They fly up and soar a - round and a - round and

7



float like the fea - thers drift ing down.

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.
-



Tonic Chord

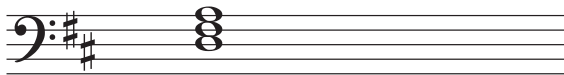


Starting Note

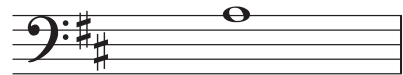
Moderato

No 2

I can - not get to sleep to-night, I toss and turn and
mf
flop I try to count some fluf - fy sheep, while
O'er the fence - they hop



Tonic Chord



Starting Note

Moderato

No 2



4 *mf* I can - not get to sleep to - night, I toss and turn and



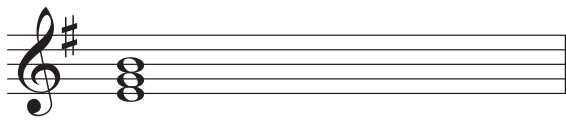
7 flop_____ I try to count some fluf - fy sheep, while



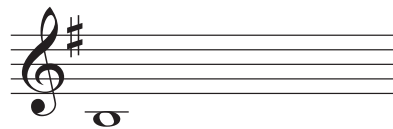
O'er the fence they hop_____

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.
-



Tonic Chord



Starting Note

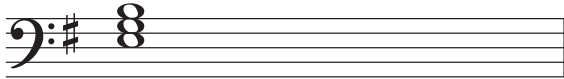
Moderato

No 3

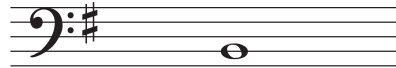
The rain falls from the hea-vens a-bove, as clouds obs-cure - the

4 *mf*
sun. Ti - ny streams - of wa - ter ap - pear, To -

7
wards - the riv - er they run.



Tonic Chord



Starting Note

Moderato

No 3



The rain falls from the hea-vens a-bove, as clouds obs-cure - the
mf

4



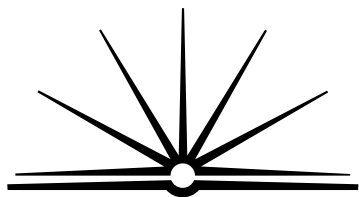
sun. Ti - ny streams - of wa - ter ap - pear, To -

7



wards - the riv - er they run.

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Music 2

Score Attachment A

Score for Question 1 part (a)

Excerpt from *Oh Charming Harlequin* (2007) by Andrea Keller

Oh Charming Harlequin

Andrea Keller

The musical score is for the piece "Oh Charming Harlequin" by Andrea Keller. It is in 7/8 time with a tempo of quarter note = 92. The score is divided into two systems. The first system includes parts for Treble Recorder, Tenor Saxophone, Trumpet in Bb, Percussion, and Piano. The Treble Recorder and Piano parts play a melodic line starting with a *mf* dynamic. The Tenor Saxophone part has a whole rest in the first measure, followed by a chord of FΔ^{#11} in the second measure, and then rests with a slash in the third and fourth measures. The Trumpet in Bb part plays a melodic line starting with a *mf* dynamic. The Percussion part uses snare brushes and plays a rhythmic pattern starting in the second measure with a *mp* dynamic. The second system includes parts for Piano. The Piano part continues the melodic line from the first system, starting with a *mf* dynamic. The Piano part in the second system has a whole rest in the first measure, followed by a chord of F Lyd in the second measure, and then rests with a slash in the third and fourth measures. A box labeled 'A' is placed above the first measure of the second system.

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9

T. Rec.

Ten. Sax.

Tpt.

Perc.

Pno.

Pno.

Awaiting Copyright

Awaiting Copyright

21

T. Rec.

Ten. Sax.

Tpt.

Perc.

Pno.

Pno.

Detailed description: This is a musical score for measures 21 through 25. The score is arranged in a grand staff format with six staves. The top staff is for Tenor Recorder (T. Rec.), the second for Tenor Saxophone (Ten. Sax.), the third for Trumpet (Tpt.), the fourth for Percussion (Perc.), the fifth and sixth for Piano (Pno.). The Percussion part features a rhythmic pattern of eighth notes with accents. The Piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line with chords and eighth notes. The Tenor Recorder and Tenor Saxophone parts have rests for measures 22-25, while the Recorder has a melodic line in measure 21. The Trumpet part has rests for all five measures.

26

T. Rec.

Ten. Sax. $F^{\#}\Delta^{\#}11$

Tpt.

Perc.

Pno.

Pno. $F^{\#}$ Lyd

Awaiting Copyright

Awaiting Copyright

B

38

T. Rec.

Ten. Sax. *mf*

Tpt. *mf*

Perc. *p*

Pno. comp
F Δ B \emptyset B b 7 A7 G7 B b \emptyset
mf

B

Pno. *p* A b 7#11

42

T. Rec.

Ten. Sax.

Tpt.

Perc. wood block

Pno. B N.C.

Pno. B Δ #11

Awaiting Copyright

50

T. Rec.

Ten. Sax.

Tpt.

Perc.

Pno.

Pno.

cresc.

cresc.

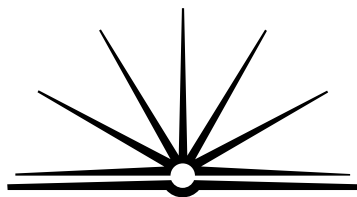
cresc.

cresc.

A⁷ B^{b7} B^ø B^{b7} A⁷ A^{b7}

G^{7#11} *cresc.*

Awaiting Copyright



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EXAMINATION**

Music 2

Score Attachment B Part (i)

Score for Question 3 parts (a) and (c)

First setting of Agnus Dei: from *Berlin Mass* by Arvo Pärt

Agnus Dei from *Berlin Mass*

Arvo Pärt

S
A
T
B

A - gnus De - i,

VI. I
VI. II
Va.
Vc.
Cb.

pp

p

p

Awaiting Copyright

Musical score for voices and instruments. The score is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "mi - se - re - re no - bis." The instrumental parts include Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a dynamic marking of (v) and an accent marking $(>)$. The score ends with a double bar line and a repeat sign.

Awaiting Copyright

(B)

S
A
T
B

mi - se - re - re no - bis. A - gnus De - i, A - gnus De - i, A - gnus De - i,

mi - se - re - re no - bis. A - gnus De - i,

VI. I
VI. II
Va.
Vc.
Cb.

6/4 6/4 6/4 6/4 6/4

div.
pp

Awaiting Copyright

Music 2

Score Attachment B Part (ii)

Score for Question 3 parts (b) and (c)

Second setting of Agnus Dei: from the *African Sanctus* by David Fanshawe

Agnus Dei from *African Sanctus*

David Fanshawe

B *solo espress*

SOLO *mf* Quo

1. S.

2.

A.

1. T.

2.

1. B.

2.

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1 *solo free a* 2 *reflective* 3 ——— 4 ——— 5 ——— 6

SOLO *(d = 58 approx)*

niam ——— tu sol — us Sanc — tus:

1. *(tempo sim)* *(F# sim)*

S. *p* Agnus Dei, qui tollis peccata mundi: misere-re no-bis, Agnus Dei, qui tollis

2. *(tempo sim)* *p* Agnus Dei, qui tollis peccata mundi: mi sere-re no - bis:

A. *(tempo sim)* *p* Agnus Dei, qui tollis p eccata mun-

1. *(tempo sim)* *(C# sim)* *p* Agnus Dei, qui tollis pe ccata mun di: miserere

T. *(tempo sim)* *p* Agnus Dei, qui

2. *(tempo sim)* *p* Agnus Dei, qui

1. *(tempo sim)* *p* Agnus Dei, qui

3. *(tempo sim)* *p* Agnus Dei, qui

2. *(tempo sim)* *p* Agnus Dei, qui tollis peccata

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C

SOLO
 Tu sol—us Dom—in—us, Dom—in—us:

1.
 5.
 2.
 A.
 1.
 T.
 2.
 1.
 B.
 2.

peccata mundi misere—re no—bis: Qui tollis peccata mundi:
 Agnus Dei qui tollis peccata mun—di: Ag—nus De—i qui
 di misere—re no—bis: Ag—nus De—i qui tollis peccata mundi mis—
 no—bis: Agnus Dei qui tollis peccata mundi misere—re
 tollis peccata mundi, qui tollis peccata mundi misere—re: Agnus Dei qui tollis peccata
 tollis peccata mundi, qui tollis peccata mundi misere—re: Ag—nus De—i
 mundi: miserere no—bis: Qui tollis peccata mundi: Agnus Dei qui

mp *(F# sim)* *(Eb sim)* *(C# sim)* *(C# sim)* *(Bb sim)* *(Bb sim)* *mp* *mp*

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D

SOLO
 mp Tu sol—us Al—tissim—us, le—su

1.
 5.
 2.
 A.
 1.
 T.
 2.
 1.
 B.
 2.

ere re Ag—nus De—i, qui toll— is pecc—
 no—bis: peccata mundi miser—e—re: peccata mundi miserere no—bis:
 mundi miserere no—bis: Agnus Dei qui tollis peccata mundi misere—
 Ag—nus De—i, Ag—nus De—i, qui toll— is pecc—
 tollis peccata mun—di: miserere no—bis:

mp *(F# sim)* *(sim ad lib)* *(sim ad lib)* *(C# sim)* *(sim ad lib)* *(b)* *(sim ad lib)*

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E **F**

SOLO
Chri—ste Dom— in— us, Tu sol—us

1.
S. (qui tollis peccata mundi miserere)

2.
Piu mosso (D# sim) Rit. . .
mp Agnus Dei qui tollis peccata mundi: misere-re: qui tollis peccata

A.
a—ta mun—di mis—er—e—re
mp QUI TOLL—IS

1.
T. (peccata mundi miserere)
(sim ad lib)

2.
re: (Agnus Dei, qui tollis peccata mundi miserere)

1.
B. a—ta mundi: (Agnus Dei, qui tollis peccata mundi)

2.
(qui tollis peccata mundi: Agnus Dei, qui tollis peccata mundi: miserere nobis)

[SING IN UNISON]

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G

SOLO
Dominus, Tu sol—us Sanc—tus le—

1.
S.

2.
(sim ad lib) (D# sim)
mp mundi miserere: Agnus De—i— qui

A.
PECC—A—TA MUN—DI MIS—ER—E
mp

1.
T. (sim ad lib)

2.
peccata mundi

1.
B. mp Agnus Dei qui tollis pecc—

2.

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H **J**

SOLO
1.
S.
2.
A.
1.
T.
2.
1.
B.
2.

su Dom in us le

Qui tollis peccata mundi miserere: Agnus Dei, qui tollis

tollis peccata mundi miserere: Qui tollis peccata mundi mis-

RE Ag nus De i, pecc a ta

Qui tollis peccata mundi miser ere no bis: miser

(Agnus Dei, qui tollis peccata mundi miserere)

pecc a ta mundi miser ere Qui toll is pecc

(Agnus Dei, qui tollis peccata mundi miserere)

mf *Rit.* *(F# sim)* *(D# sim)* *(c# sim)*

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K **TAPE** **L** $(\text{♩} = 60 \text{ approx})$

SOLO
1.
S.
2.
A.
1.
T.
2.
1.
B.
2.

su Dom in us le

pecca ta mundi misere re

er e re , Qui tollis peccata mundi misere re

Agnus Dei, qui tollis peccata mun di mis er e re

e re Agnus Dei, qui tollis peccata mundi: miserere no bis: Qui tollis

pecca ta mun di: miser ere re no bis

a ta mun di, Agnus Dei, qui tollis peccata mundi: miser

Agnus Dei, qui tollis peccata mundi: miserere no bis: Qui

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[solo of triumph]

SOLO
-su Chris—te— f le—su Chris—

1.
5.
2.
A.
1.
T.
2.
1.
B.
2.

peccata mundi **Dim** | PPP

e-re no-bis **Dim** | PPP

tollis peccata mundi miserere no-bis **Dim** | PPP

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SOLO
-te— ff le—su Chris—te—

S. A.
T. B.

| TACET |

War Drums

TAPE

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SOLO *sffz*

S. A.

T. B.

[NOTE: Solo 'Iesu Christe' must be very operatic, sung with dedication, conviction and vision.]

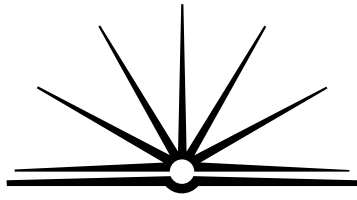
Call to Prayer & War Drums

TAPE

ff Allah ————— [GOD IS GREAT] ————— hu akber

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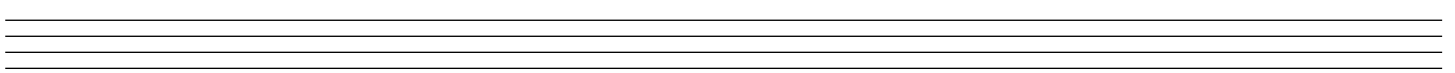
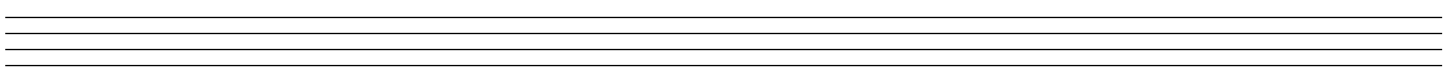
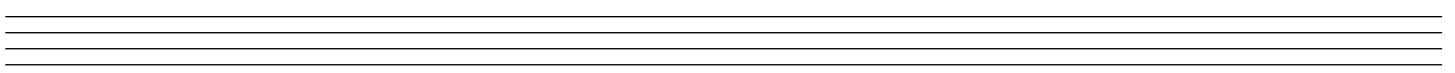
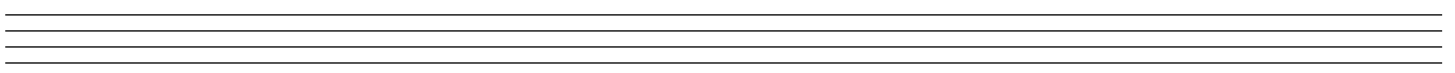
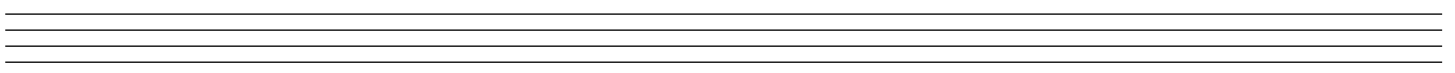
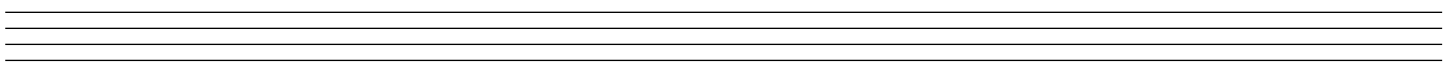
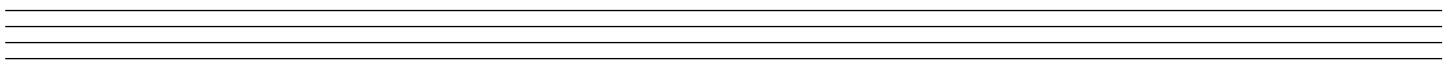
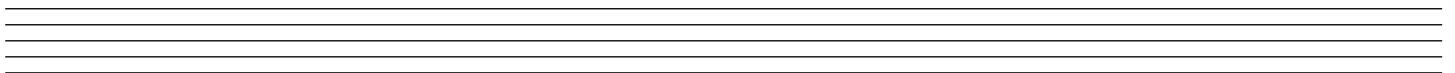
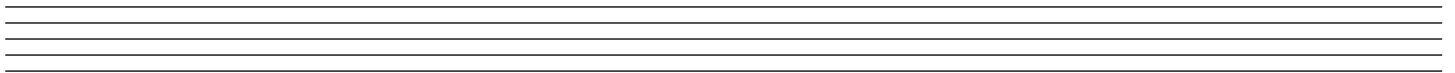
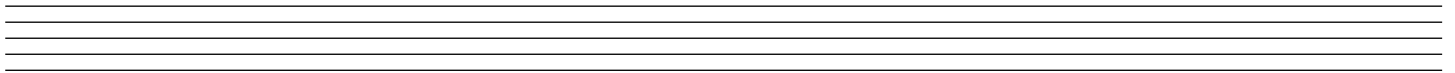
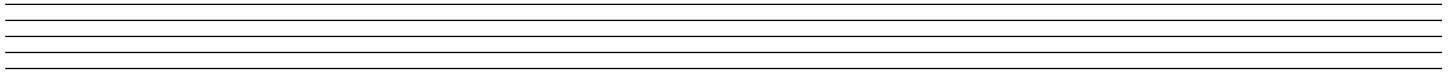
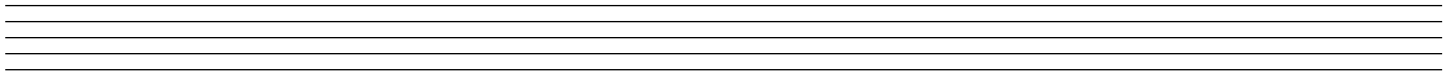
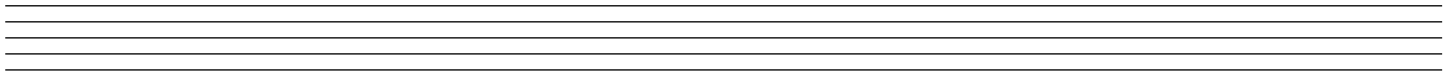
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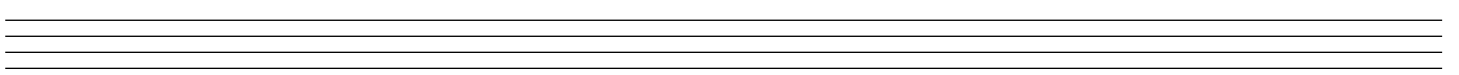
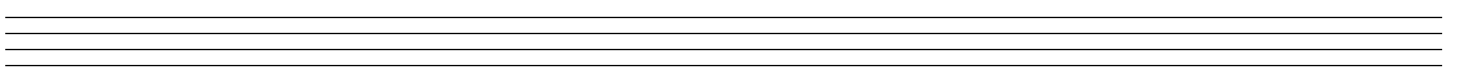
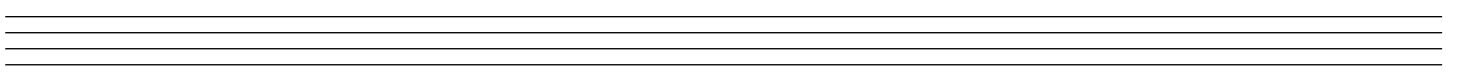
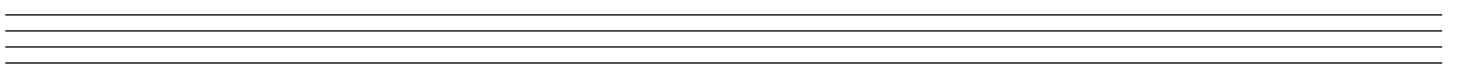
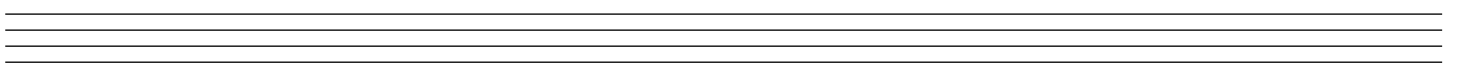
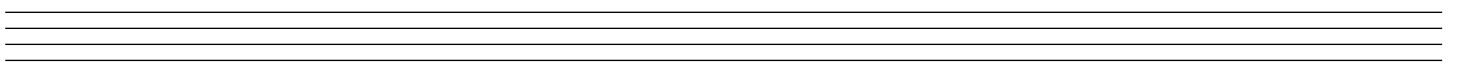
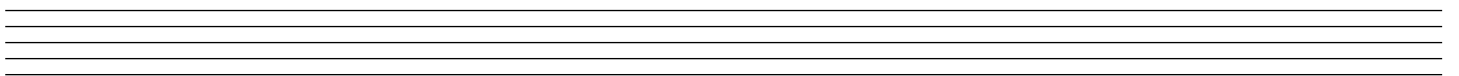
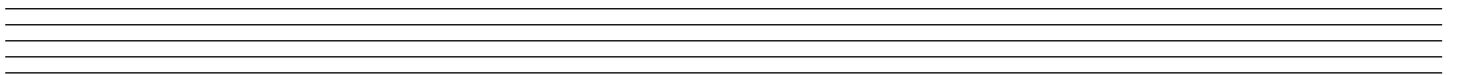
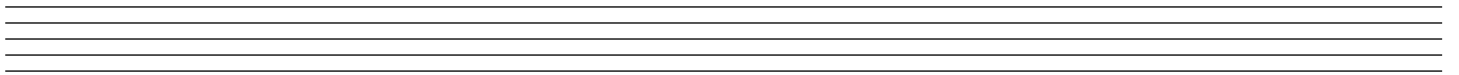
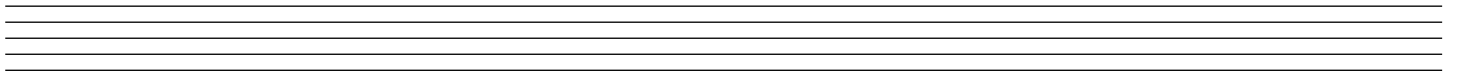
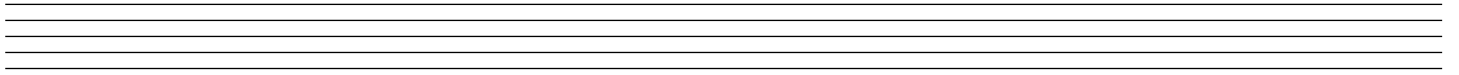
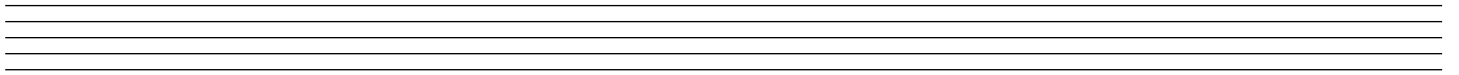
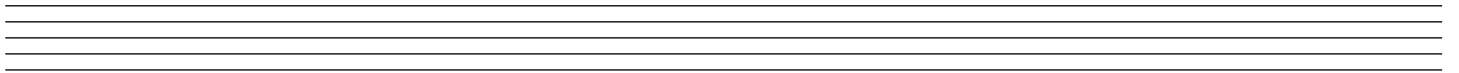
Music

manuscript paper

Instructions

- If this manuscript paper is used, clearly identify the question or question part to which the music refers
- Write your Centre Number and Student Number at the top of this page





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