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.

(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.  
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(c) Comment on the treatment of the pitch material.  
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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.  
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End of Question 1
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 stave provided.

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

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
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.  
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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.

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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).

<table>
<thead>
<tr>
<th>Time</th>
<th>First playing of the Arvo Pärt setting</th>
<th>—</th>
<th>short pause</th>
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<tbody>
<tr>
<td></td>
<td>First playing of the David Fanshawe setting</td>
<td>—</td>
<td>2 minute pause</td>
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<tr>
<td></td>
<td>Second playing of the Arvo Pärt setting</td>
<td>—</td>
<td>short pause</td>
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<tr>
<td></td>
<td>Second playing of the David Fanshawe setting</td>
<td>—</td>
<td>2 minute pause</td>
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(c) Outline some musical differences between the two settings.

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End of Question 3
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.
025
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.

Moderato

No 1

The birds flying over the sky so blue against the____ clouds of a

mf
different hue. They fly up and soar around and around and

float like the feathers drift____ ing down.
Moderato

The birds flying over the sky so blue against the clouds of a different hue. They fly up and soar around and around and float like the feathers drifting 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 flop

I try to count some fluf - fy sheep, while

O'er the fence - they hop
I cannot get to sleep to-night, I toss and turn and flop

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.

\[\text{Tonic Chord} \quad \begin{array}{c}
\text{Starting Note}
\end{array}\]

\[\text{Moderato} \quad \begin{array}{c}
\text{No 3}
\end{array}\]

No 3

The rain falls from the heavens above, as clouds obscure the sun. Tiny streams of water appear, towards the river they run.
The rain falls from the heavens above, as clouds obscure the sun. Tiny streams of water appear, towards the river they run.
Score for Question 1 part (a)

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

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Call to Prayer & War Drums

[Note: Solo ‘Iesu Christe’ must be very operatic, sung with dedication, conviction and vision]

ff Allah [God is great] hu akber
2009
HIGHER SCHOOL CERTIFICATE EXAMINATION

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