BOARD OF STUDIES
NEW SOUTH WALES

Centre Number

Student Number

2010

HIGHER SCHOOL CERTIFICATE EXAMINATION

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, 9 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. These spaces provide guidance for the expected length of response.

Question 1 (8 marks)

This question is based on an excerpt from the Scherzo movement of Anton Dvořák's *Quintet in A major Opus 81*.

Score Attachment A contains bars 1–141. You have ONE minute to look at the score.

The whole excerpt (bars 1–141) will be played ONCE for familiarisation.

You have ONE minute to answer part (a).

(a) Explain the following: **2**

(i) × (Piano bar 32).....

(ii) (Piano bar 80).....

Bars 1–58 will be played TWICE for you to answer part (b).

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

(b) How is the thematic material used in bars 1–58? **2**

.....

.....

.....

.....

.....

Question 1 continues on page 3

Bars 58–94 will be played TWICE for you to answer part (c).

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

(c) Compare the use of pitch in bars 58–74 with bars 80–94. **2**

.....

.....

.....

.....

.....

Bars 95–141 will be played TWICE for you to answer part (d).

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

(d) With reference to the score, describe ho w the composer creates unity in this passage. **2**

.....

.....

.....

.....

.....

End of Question 1

BLANK PAGE

© Board of Studies NSW 2010

2010 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Centre Number

Student Number

Please turn over

Question 2 (8 marks)

This question is based on an e xcerpt from *Pétrouchka* (1911) by Igor Stra vinsky. There is no Score Attachment for part (a).

The entire excerpt will be played ONCE for familiarisation.

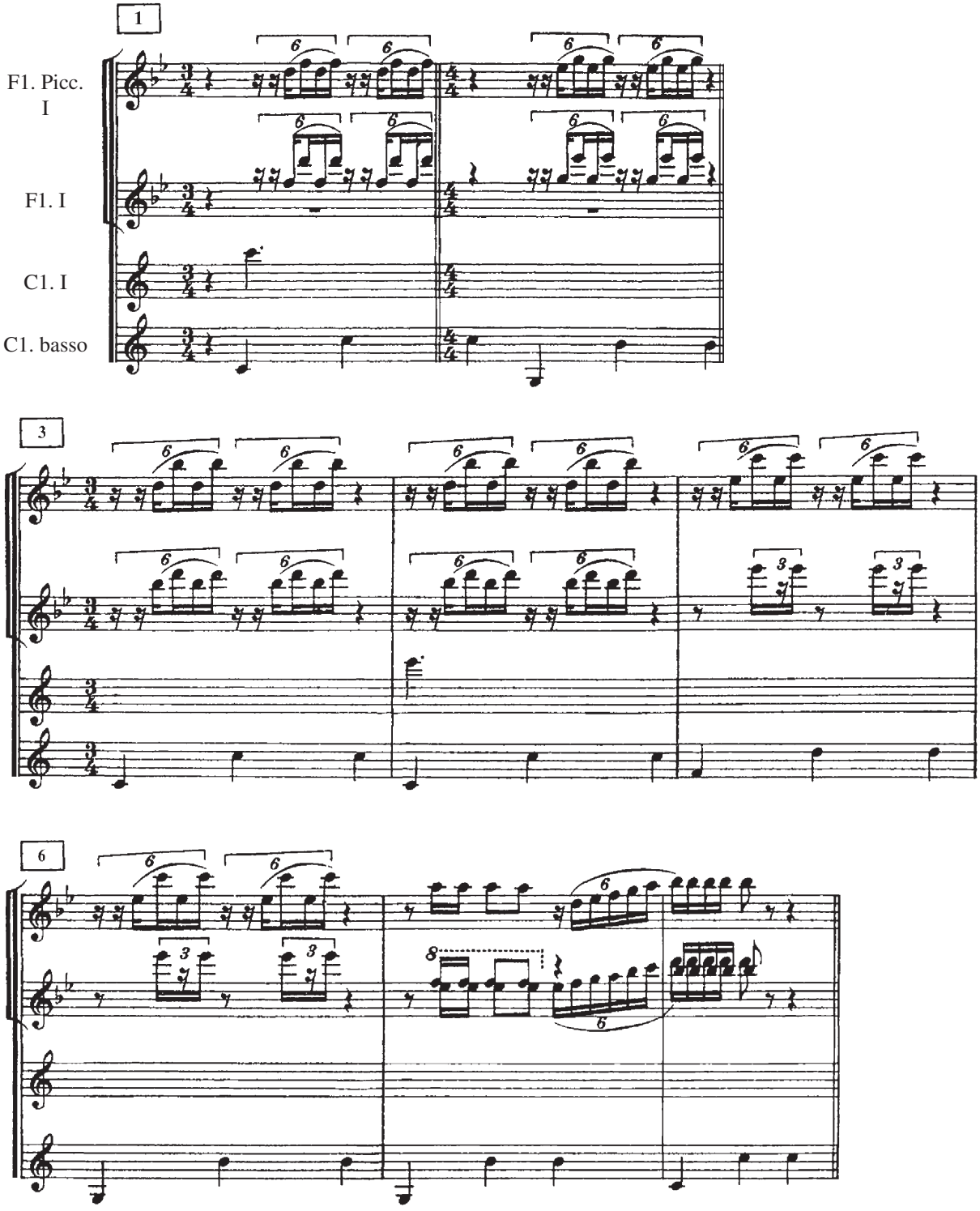
Bars 1–8 will be played SIX times for you to answer part (a).

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 duration of the Clarinet I in B♭ on the score provided. **5**

Question 2 continues on page 7

Question 2 (a) (continued)



"PETROUCHKA (1911 BALLET SUITE) - STRAVINSKY I is reproduced by permission of Hal Leonard Australia exclusive agent for Boosey & Hawkes Music Publishers Ltd of London"

Question 2 continues on page 8

Question 2 (continued)

Score Attachment B consists of bars 9–50.

You have ONE minute to look at the score.

NOTE: the Clarinet I and II staves (bars 28–39) have been omitted.

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

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

(b) Describe THREE different compositional techniques used by Stra vinsky in the excerpt. **3**

(i) .....

.....

(ii) .....

.....

(iii) .....

.....

End of Question 2

© Board of Studies NSW 2010

Music 2

Centre Number

Student Number

Question 3 (9 marks)

This question is based on excerpts from *Omaggio alla Pietà* (1993) by Mary Finsterer.

Score Attachment C contains bars 1–21. You have ONE minute to look at the score.

This excerpt will be played TWICE for you to answer part (a).

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

(a) Describe the relationships between the layers of sound in bars 1–21. **3**

.....

.....

.....

.....

.....

.....

.....

.....

Question 3 continues on page 10

Question 3 (continued)

The following excerpt (bars 34–64) will be played TWICE for you to answer part (b).

Note: There is no Score Attachment for this e xcerpt.

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

(b) How has the composer achieved musical interest within this excerpt? **3**

.....

.....

.....

.....

.....

.....

.....

.....

Both excerpts will be played ONCE for you to answer part (c).

Time: First excerpt playing — short pause
Second excerpt playing — 3 minute pause

(c) Describe the challenges for musicians in performing this w ork. **3**

.....

.....

.....

.....

.....

.....

.....

.....

End of Question 3

© Board of Studies NSW 2010

Music 2

Centre Number

Student Number

Question 4 (10 marks)

You have 20 minutes to answer Question 4.

How have composers explored the concepts of music to create w orks that reflect a distincti ve style?

In your answer refer to signif icant w orks that you ha ve studied in your Higher School Certificate course.

Note: the works in Questions 1, 2 and 3 are not to be used in your answer .

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Question 4 continues on page 12

Question 4 (continued)

Question 4 continues on page 13

Question 4 (continued)

End of paper

BLANK PAGE

© Board of Studies NSW 2010

BOARD OF STUDIES
NEW SOUTH WALES

Centre Number

Student Number

2010

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

BLANK PAGE

© Board of Studies NSW 2010

BOARD OF STUDIES
NEW SOUTH WALES

2010

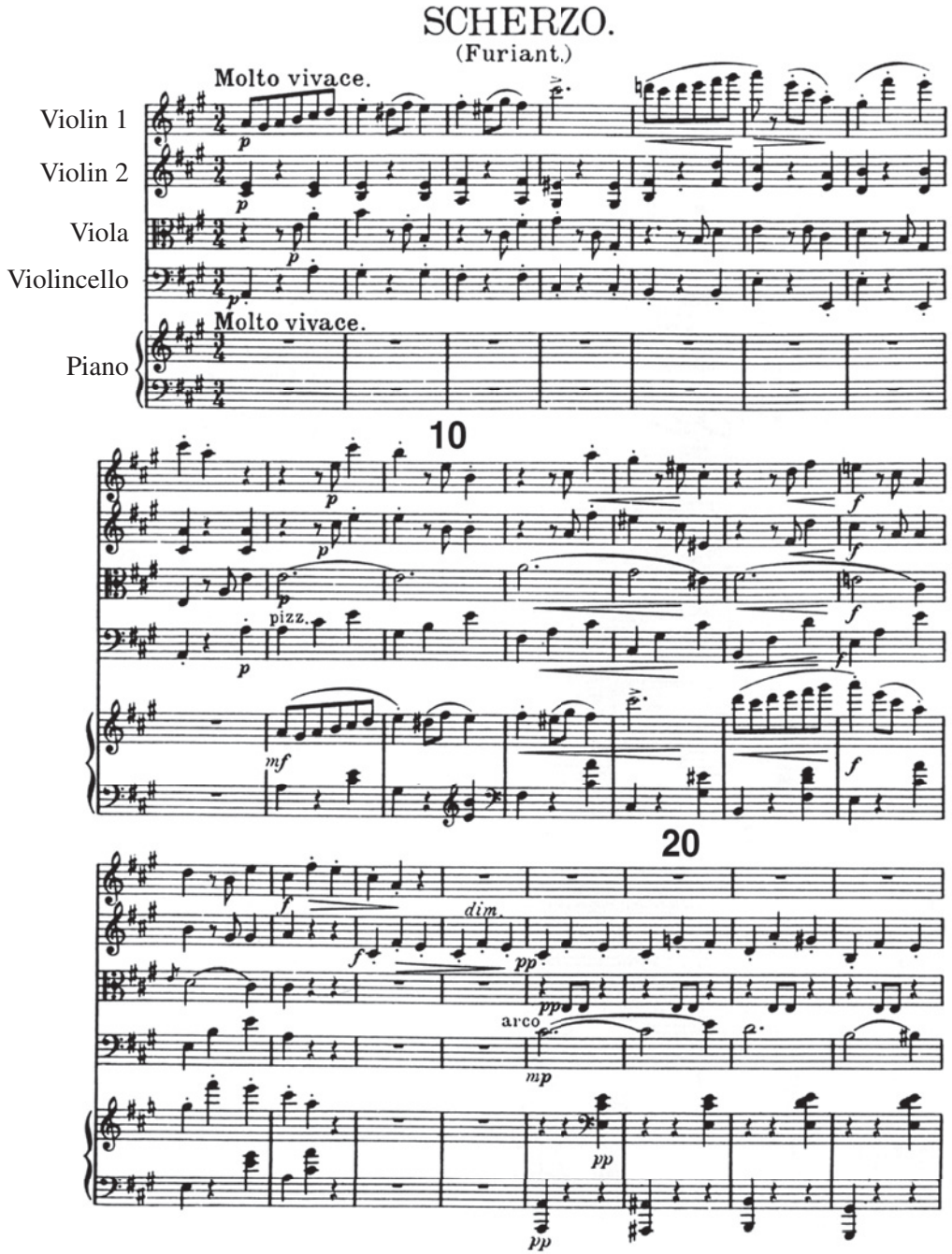
HIGHER SCHOOL CERTIFICATE EXAMINATION

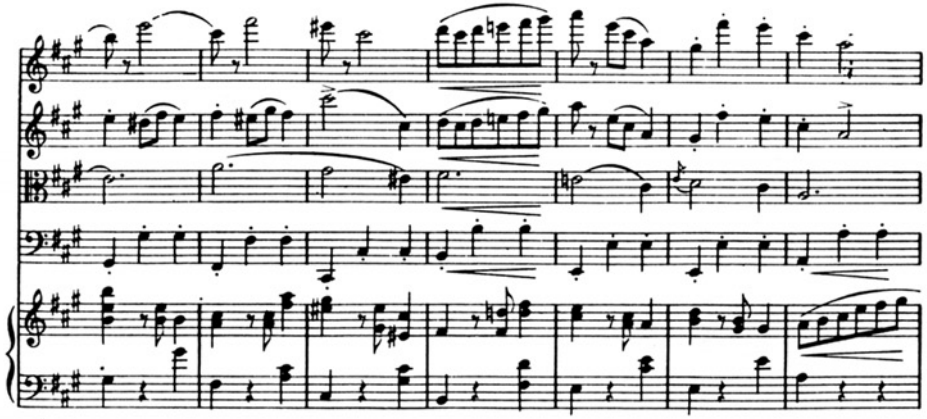
Music 2

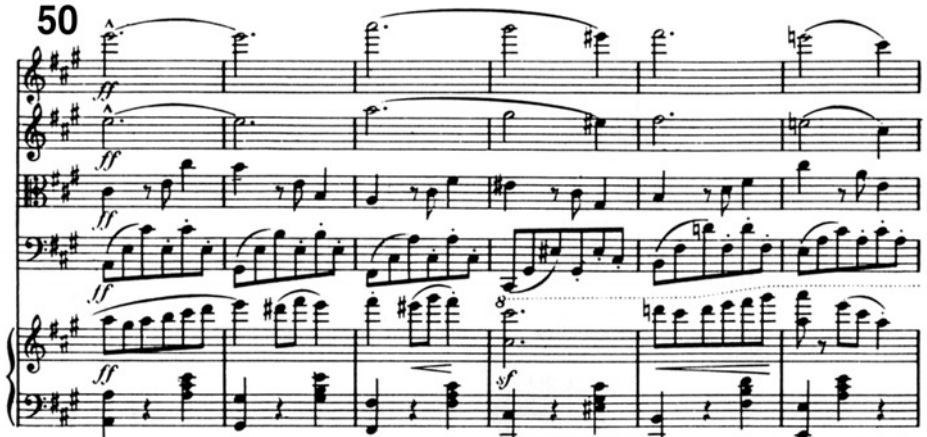
Score Attachment *A*

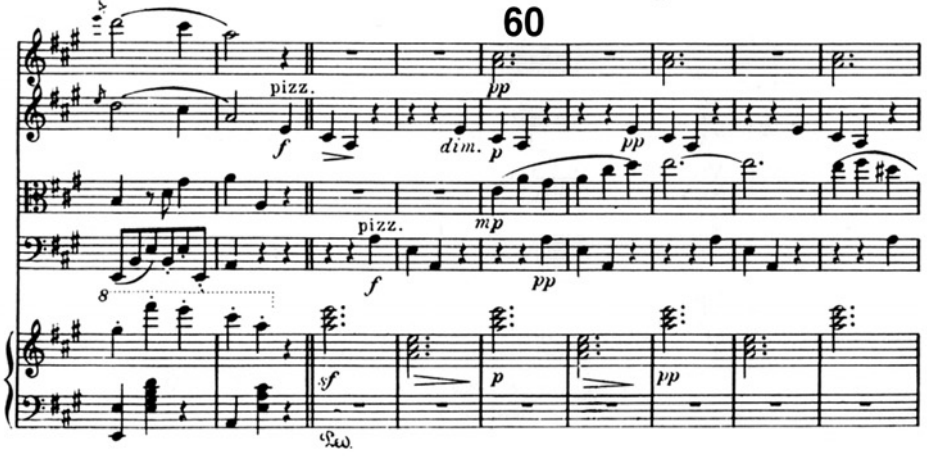
Score for Question 1

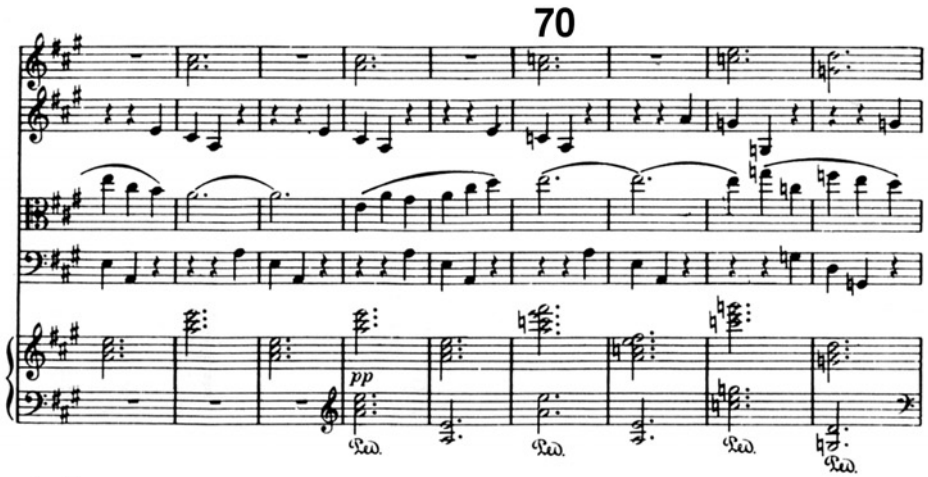
Excerpt from *Scherzo* movement of *Quintet in A major Opus 81* by Anton Dvorak

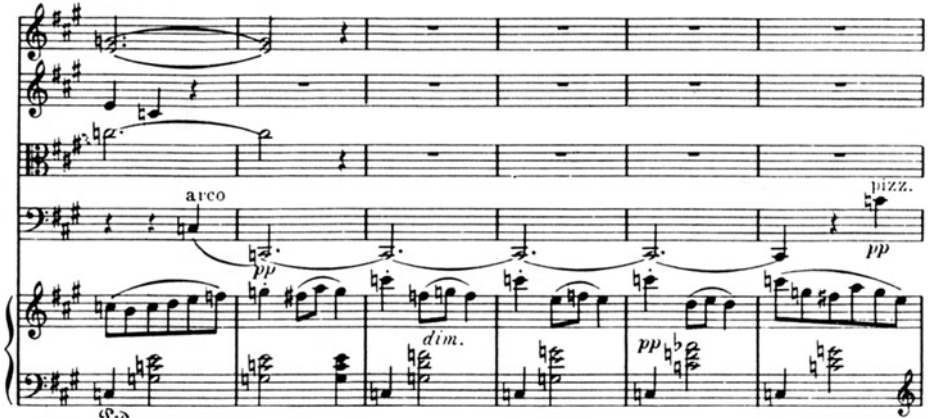

SCHERZO.
(Furiant.)
Molto vivace.
Violin 1
Violin 2
Viola
Violincello
Molto vivace.
Piano
10
pizz.
20
arco
30
cresc.
40

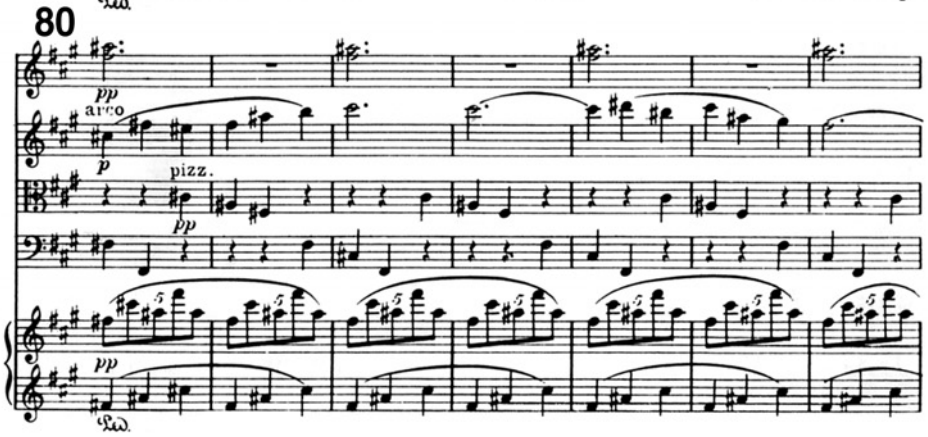


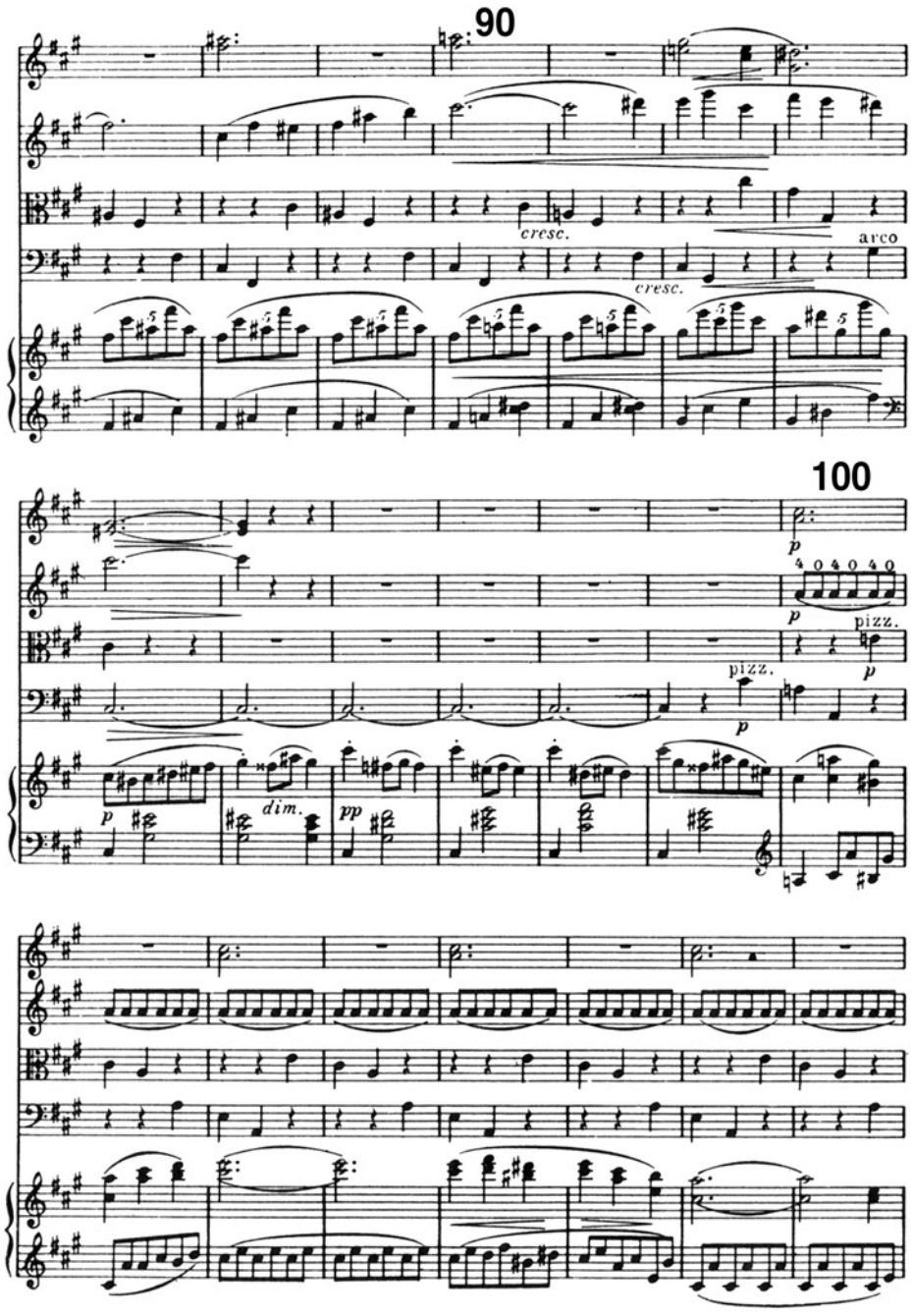

50

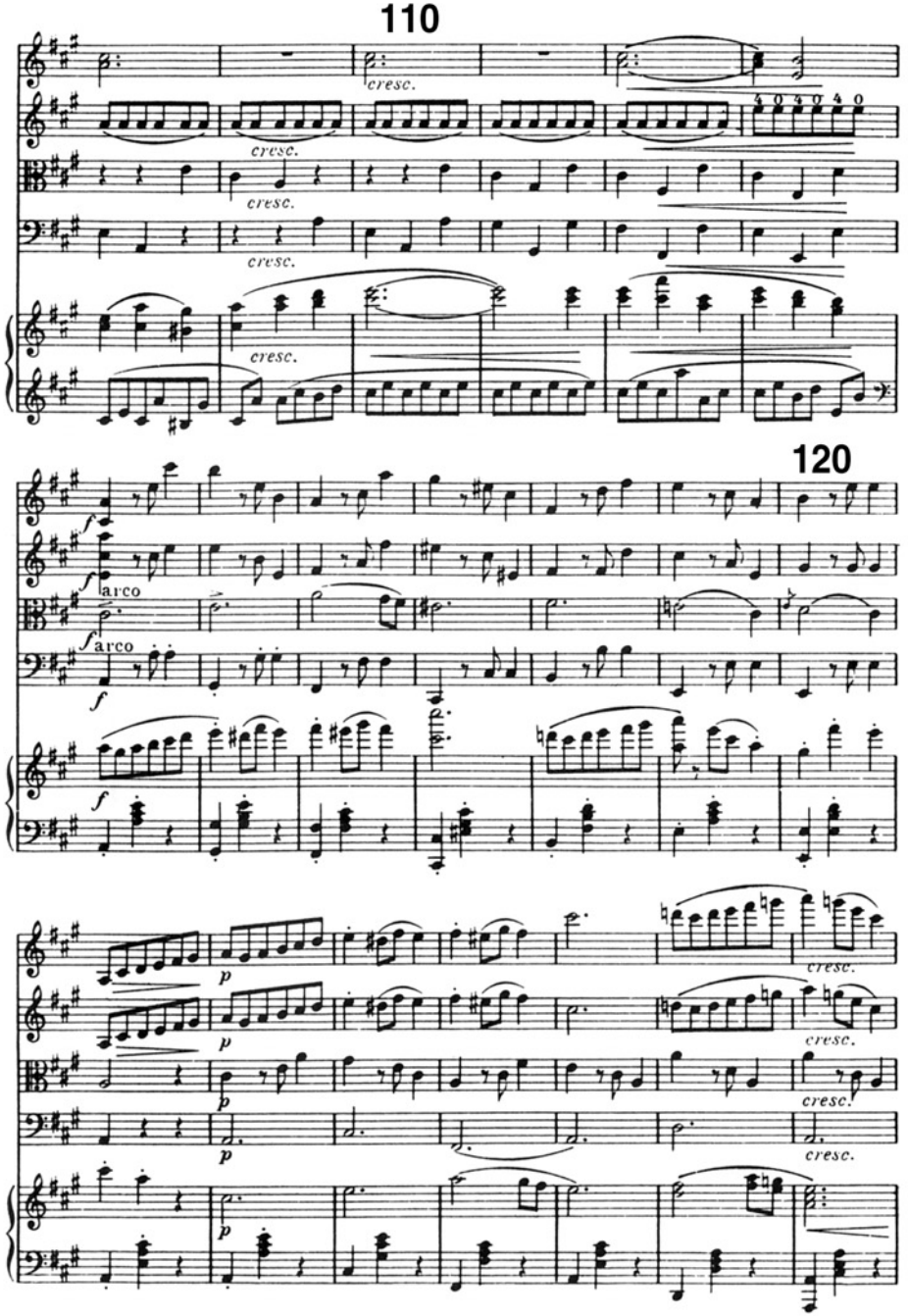

60
pizz.
pizz.
Ped.

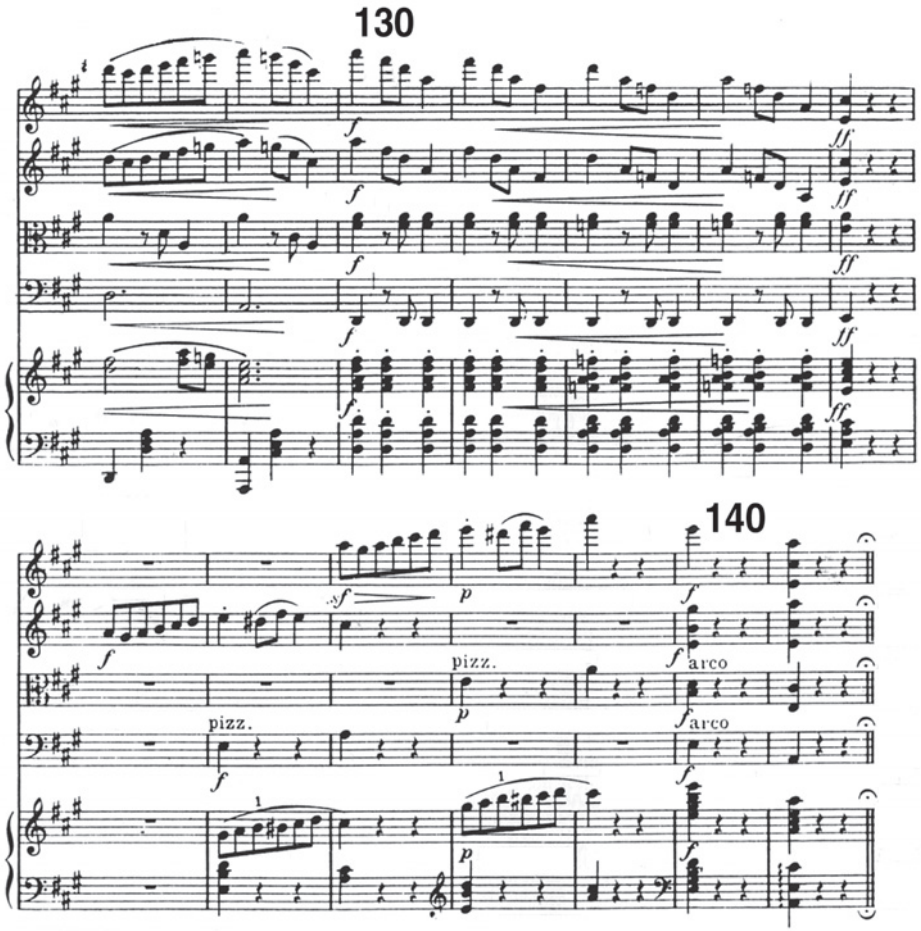

70
Ped.
Ped.
Ped.
Ped.


arco
pizz.
dim.
Ped.


80
arco
pizz.
Ped.


90
cresc.
cresc.
arco
100
p
dim.
pp
pizz.
pizz.


110
cresc.
cresc.
cresc.
cresc.
120
f
arco
f
arco
f
p
cresc.
cresc.
cresc.
cresc.



Excerpt from Scherzo movement of Quintet in A major Opus 81 by Anton Dvorak

BLANK PAGE

BLANK PAGE

BLANK PAGE

© Board of Studies NSW 2010

BOARD OF STUDIES
NEW SOUTH WALES

2010

HIGHER SCHOOL CERTIFICATE
EXAMINATION

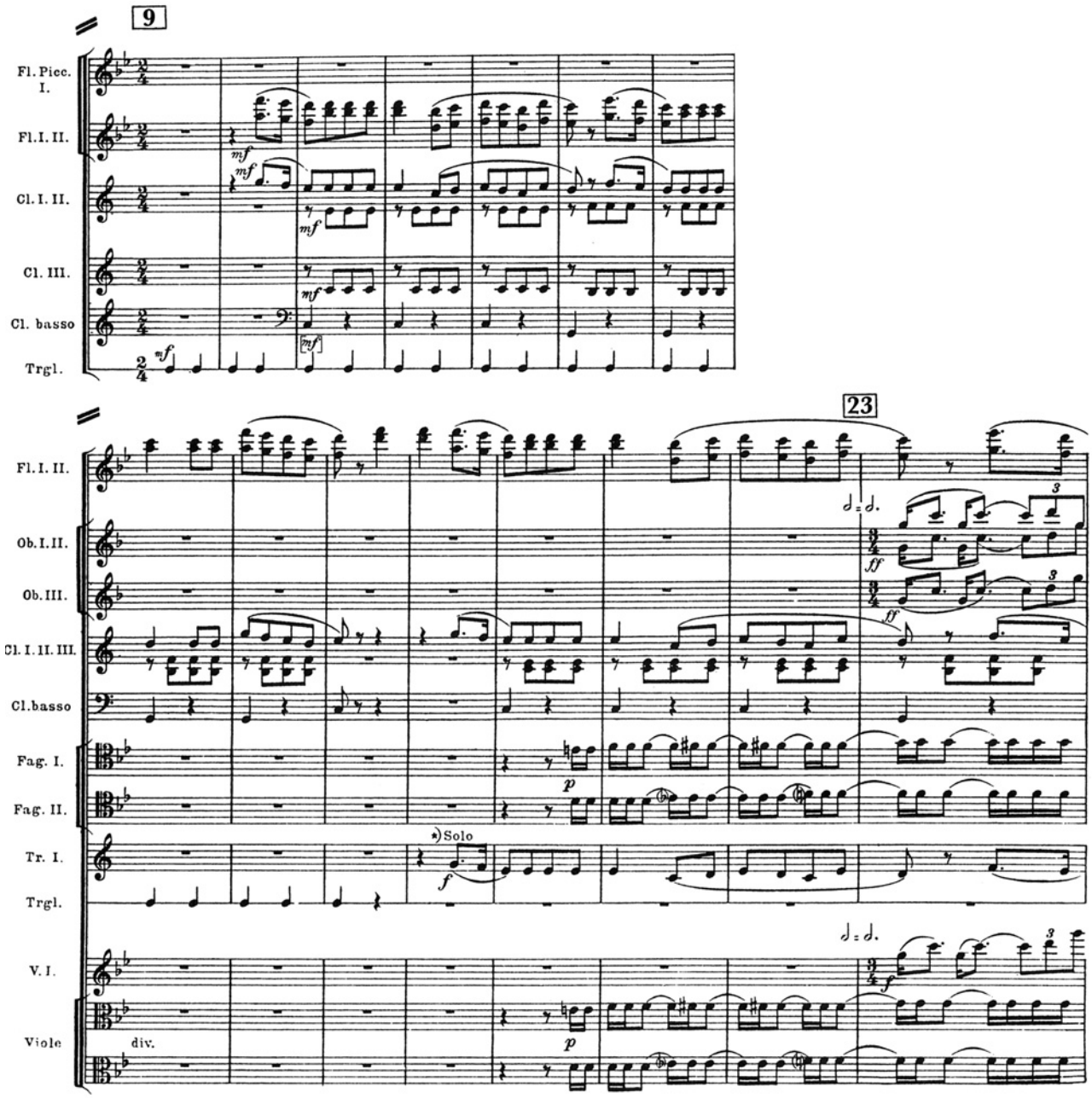
Music 2

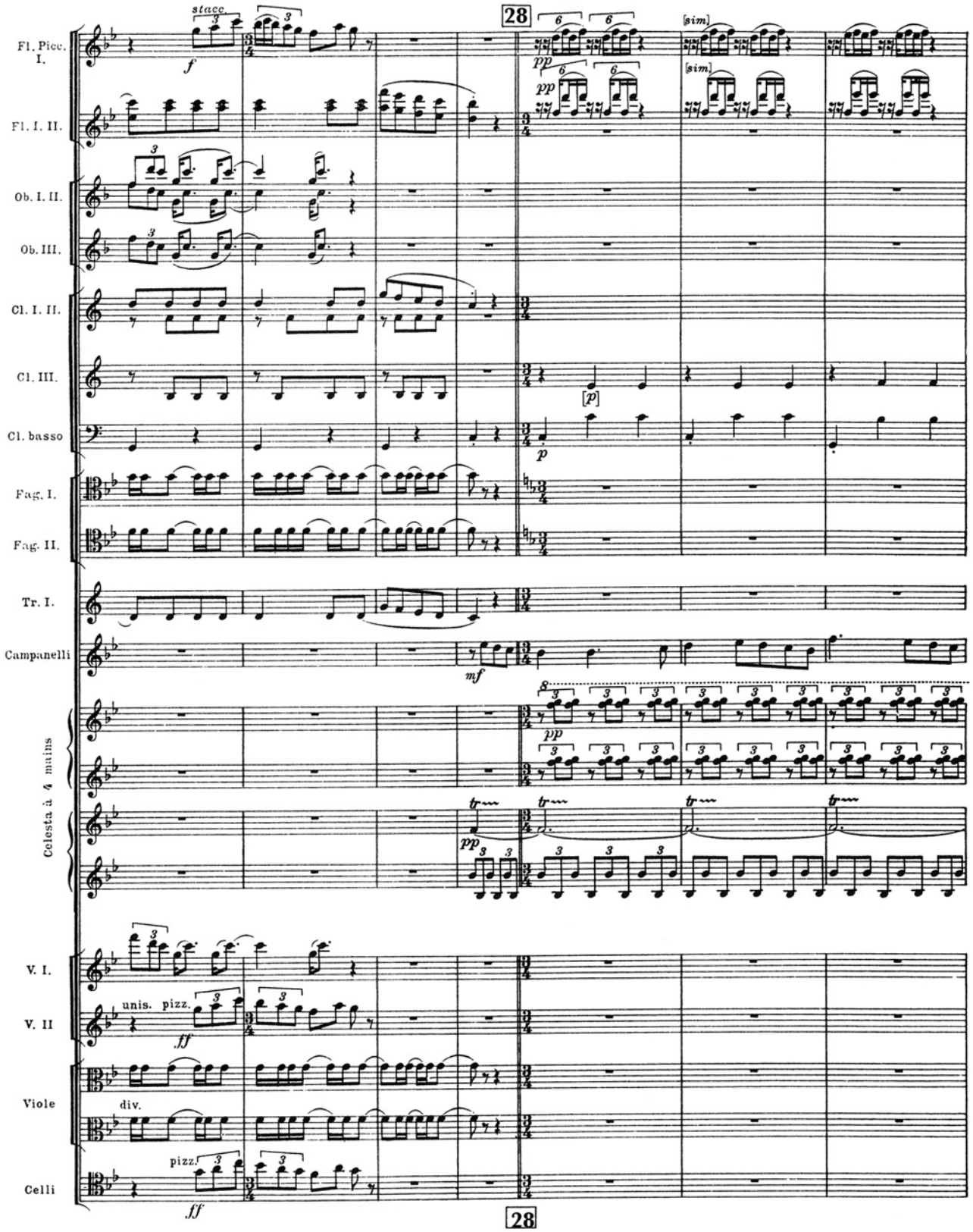
Score Attachment *B*

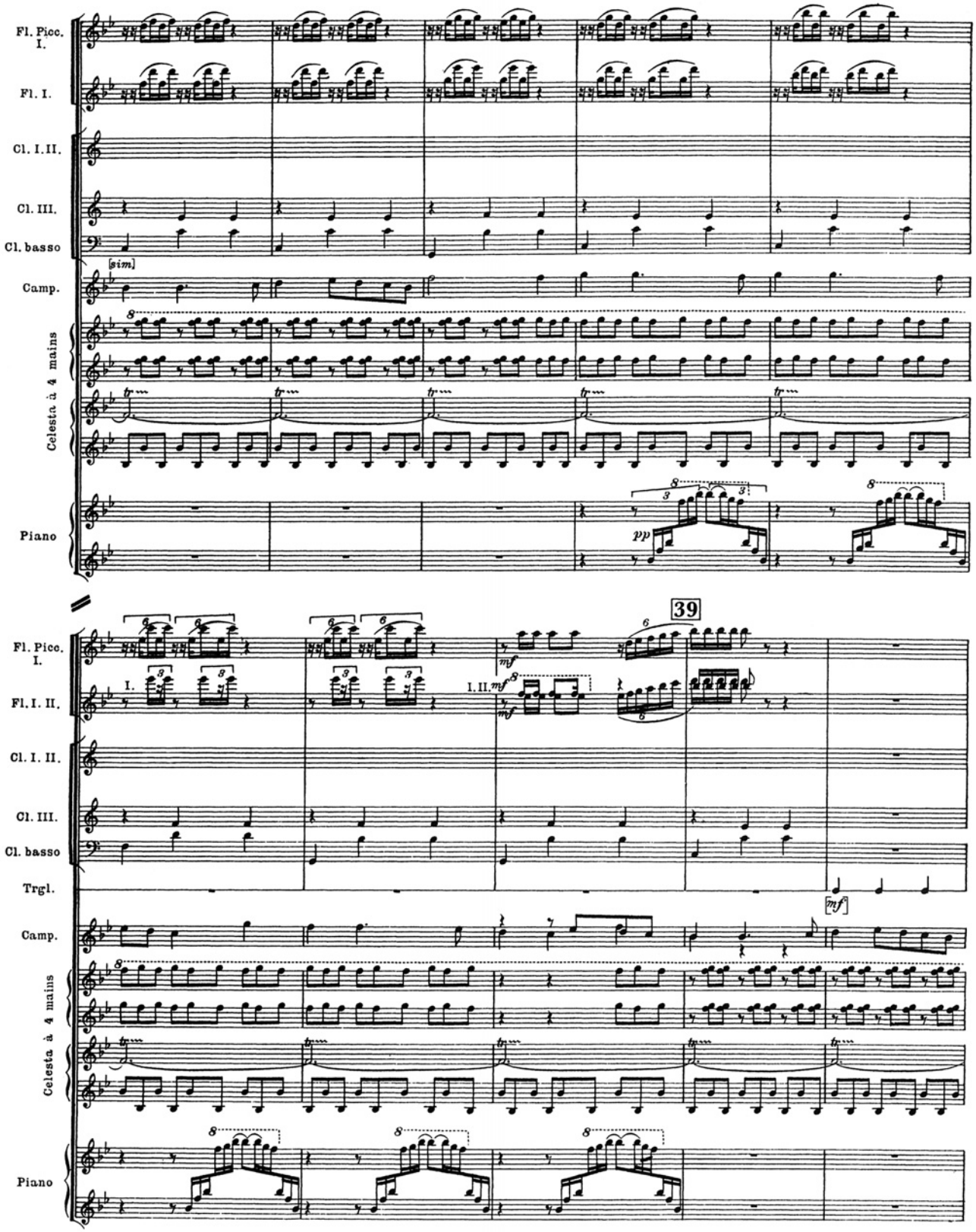
Score for Question 2 (b)

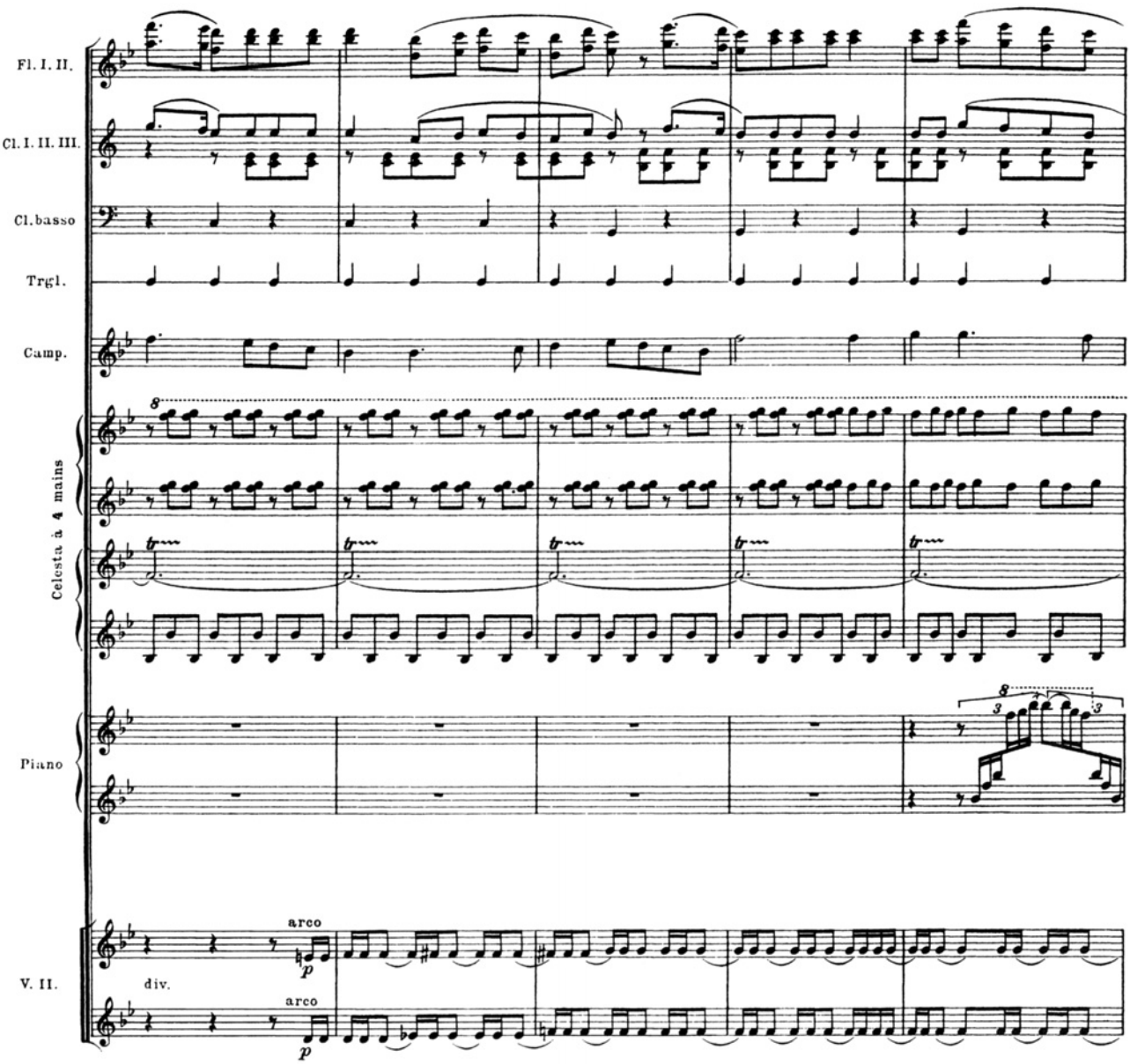
Excerpt from *Pétrouchka* (1911) by Igor Stravinsky

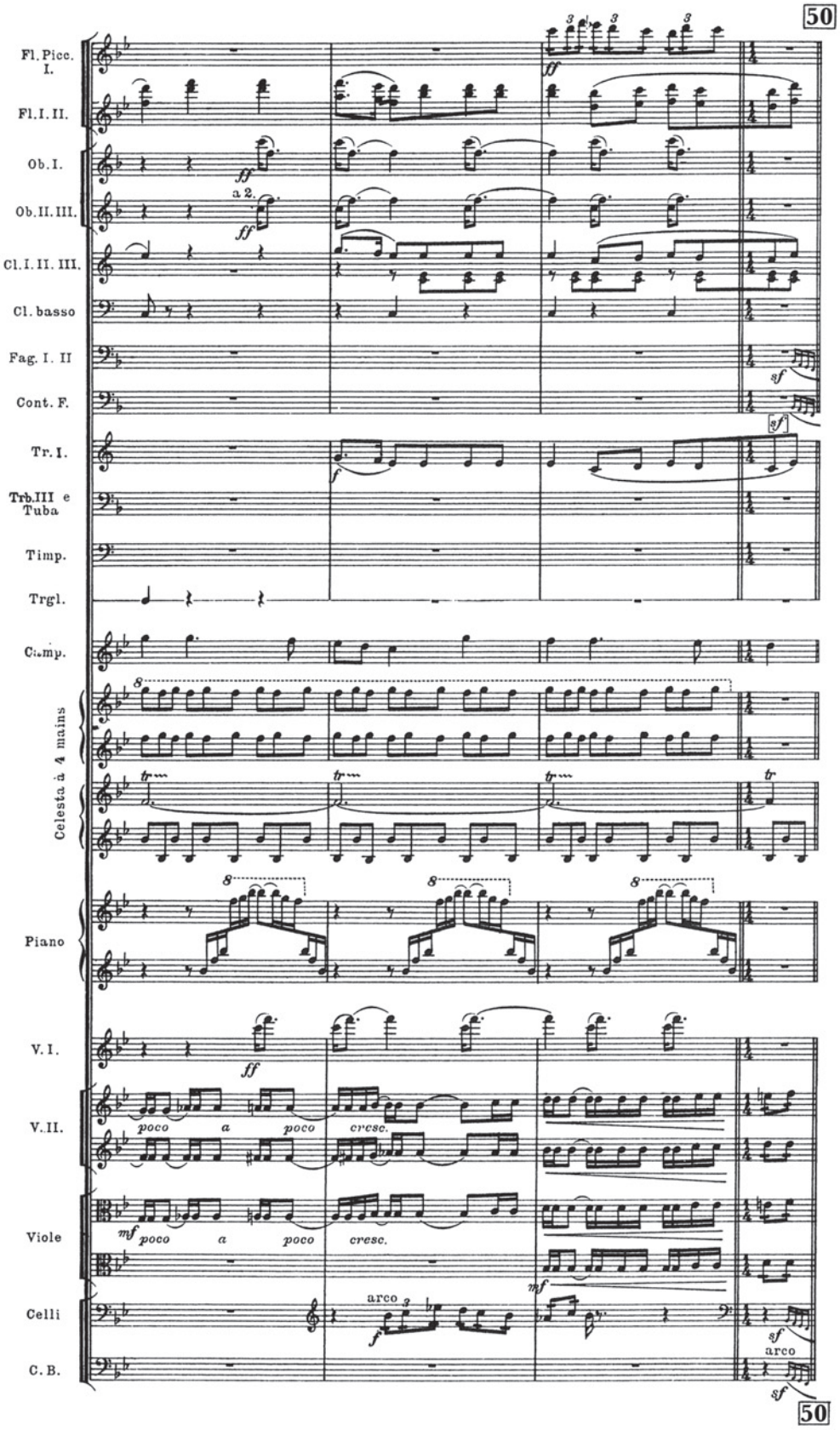
"PETROUCHKA (1911 BALLET SUITE) - STRAVINSKY I is reproduced by permission of Hal Leonard Australia exclusive agent for Boosey & Hawkes Music Publishers Ltd of London"


9
Fl. Picc. I.
Fl. I. II.
Cl. I. II.
Cl. III.
Cl. basso
Trgl.
mf
23
Ob. I. II.
Ob. III.
Cl. I. II. III.
Cl. basso
Fag. I.
Fag. II.
Tr. I.
Trgl.
V. I.
Viole
*) Solo
f
p
ff
div.


28
Fl. Picc. I.
Fl. I. II.
Ob. I. II.
Ob. III.
Cl. I. II.
Cl. III.
Cl. basso
Fag. I.
Fag. II.
Tr. I.
Campanelli
Celesta à 4 mains
V. I.
V. II
Viole
Celli
stacc.
unis.
pizz.
div.
sim
28


Fl. Picc. I.
Fl. I.
Cl. I. II.
Cl. III.
Cl. basso
[sim]
Camp.
Celesta à 4 mains
Piano
pp
39
Fl. Picc. I.
Fl. I. II.
I.
I. II.
mf
Cl. I. II.
Cl. III.
Cl. basso
Trgl.
Camp.
[mf]
Celesta à 4 mains
Piano


Fl. I. II.
Cl. I. II. III.
Cl. basso
Trgl.
Camp.
Celesta à 4 mains
Piano
V. II.
arco
div.
arco



"PETROUCHKA (1911 BALLET SUITE) - STRAVINSKY I is reproduced by permission of Hal Leonard Australia exclusive agent for Boosey & Hawkes Music Publishers Ltd of London"

BLANK PAGE

BLANK PAGE

© Board of Studies NSW 2010

BOARD OF STUDIES
NEW SOUTH WALES

2010

HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment C

Awaiting copyright

Score for Question 3

Excerpt from *Omaggio alla Pietà* (1993) by Mary Finsterer

INSTRUMENTATION

Soprano × 2
Mezzo Soprano or Contralto
Tenor
Baritone × 2
Percussion

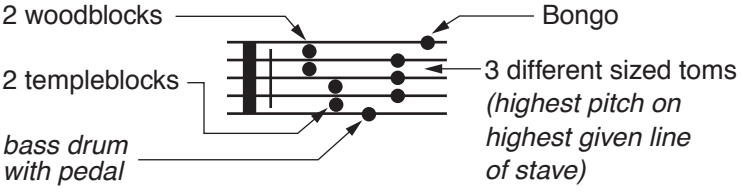
Vocal Techniques

Drawing breath in on given pitch or as near to the stated pitch as possible.

Whispering loudly on a given pitch.

Transforming a whisper to a full tone on a given pitch.

A strong clap. Keep hands close together.

The consonant sound is added to the pitched tone.

Percussion **Untuned Percussion and Tubular Bells**