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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**

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Question 1 continues on page 3

Question 1 (continued)

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**

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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 how the composer creates unity in this passage. **2**

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End of Question 1

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2010 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

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Question 2 (8 marks)

This question is based on an excerpt from *Pétrouchka* (1911) by Igor Stravinsky.
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 \flat on the score provided.

5

Question 2 continues on page 7

Question 2 (a) (continued)

1

F1. Picc. I
F1. I
Cl. I
Cl. basso

Detailed description: This system shows the first two measures of the piece. The Piccolo I part (F1. Picc. I) has a melodic line with sixteenth-note runs, each marked with a '6' and a slur. The Flute I part (F1. I) has a similar melodic line with sixteenth-note runs, also marked with a '6' and a slur. The Clarinet I part (Cl. I) has a single note in the first measure and rests in the second. The Clarinet Basso part (Cl. basso) has a simple bass line with quarter notes.

3

Detailed description: This system shows measures 3 through 5. The Piccolo I part continues with sixteenth-note runs, marked with '6' and slurs. The Flute I part has sixteenth-note runs, marked with '6' and slurs. The Clarinet I part has a single note in measure 3 and rests in measures 4 and 5. The Clarinet Basso part has a simple bass line with quarter notes.

6

Detailed description: This system shows measures 6 through 8. The Piccolo I part has sixteenth-note runs, marked with '6' and slurs. The Flute I part has sixteenth-note runs, marked with '6' and slurs. The Clarinet I part has a single note in measure 6 and rests in measures 7 and 8. The Clarinet Basso part has a simple bass line with quarter notes.

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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 Stravinsky in the excerpt. **3**

(i)

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(ii)

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(iii)

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End of Question 2

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Music 2

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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**

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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 excerpt.

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

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

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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 work. **3**

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End of Question 3



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Question 4 (10 marks)

You have 20 minutes to answer Question 4.

How have composers explored the concepts of music to create works that reflect a distinctive style?

In your answer refer to significant works that you have studied in your Higher School Certificate course.

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

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Question 4 continues on page 12

Question 4 (continued)

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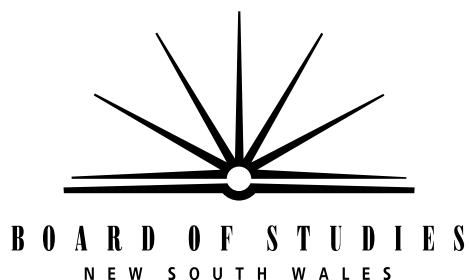
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Question 4 continues on page 13

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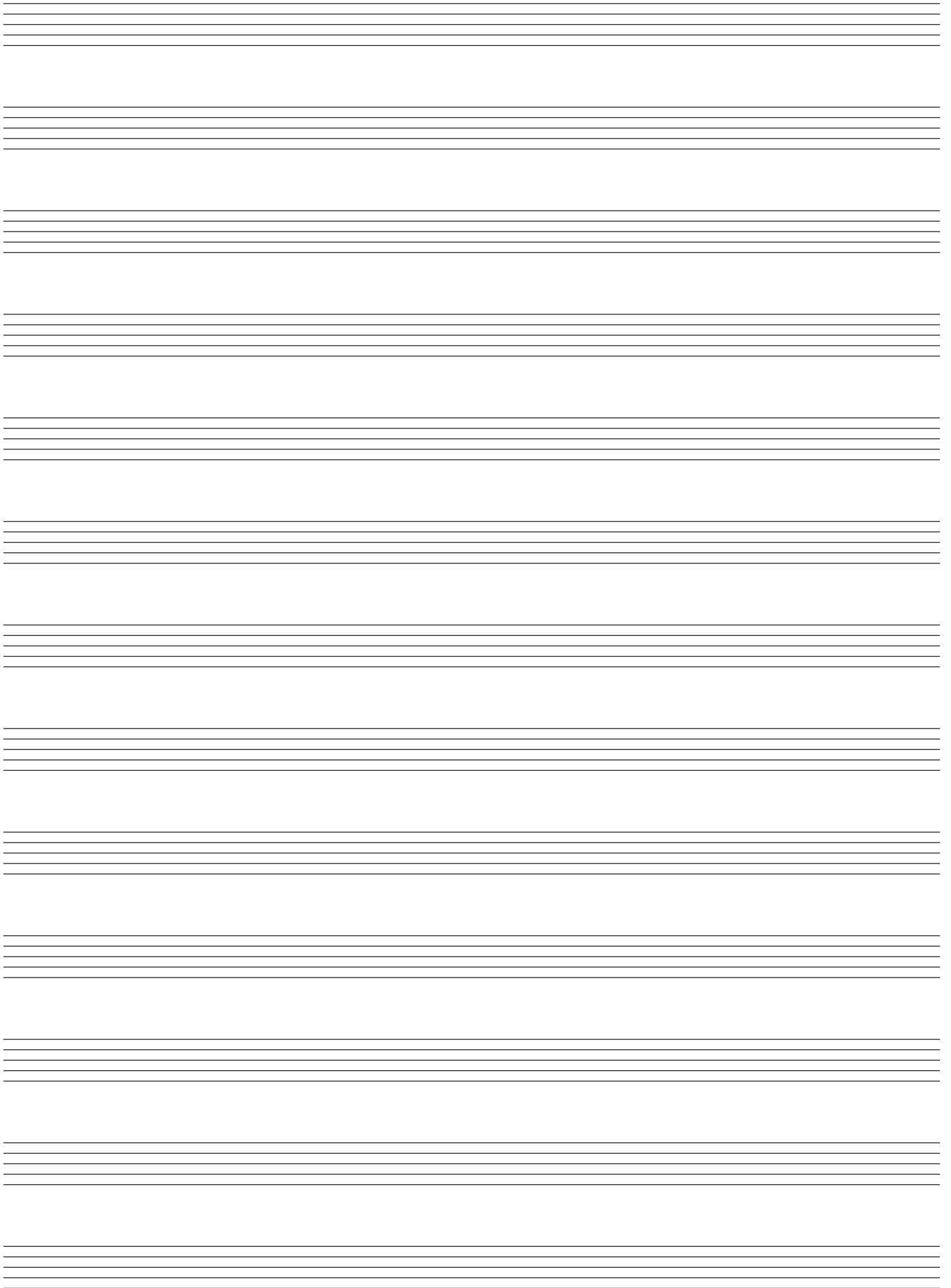
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HIGHER SCHOOL CERTIFICATE
EXAMINATION

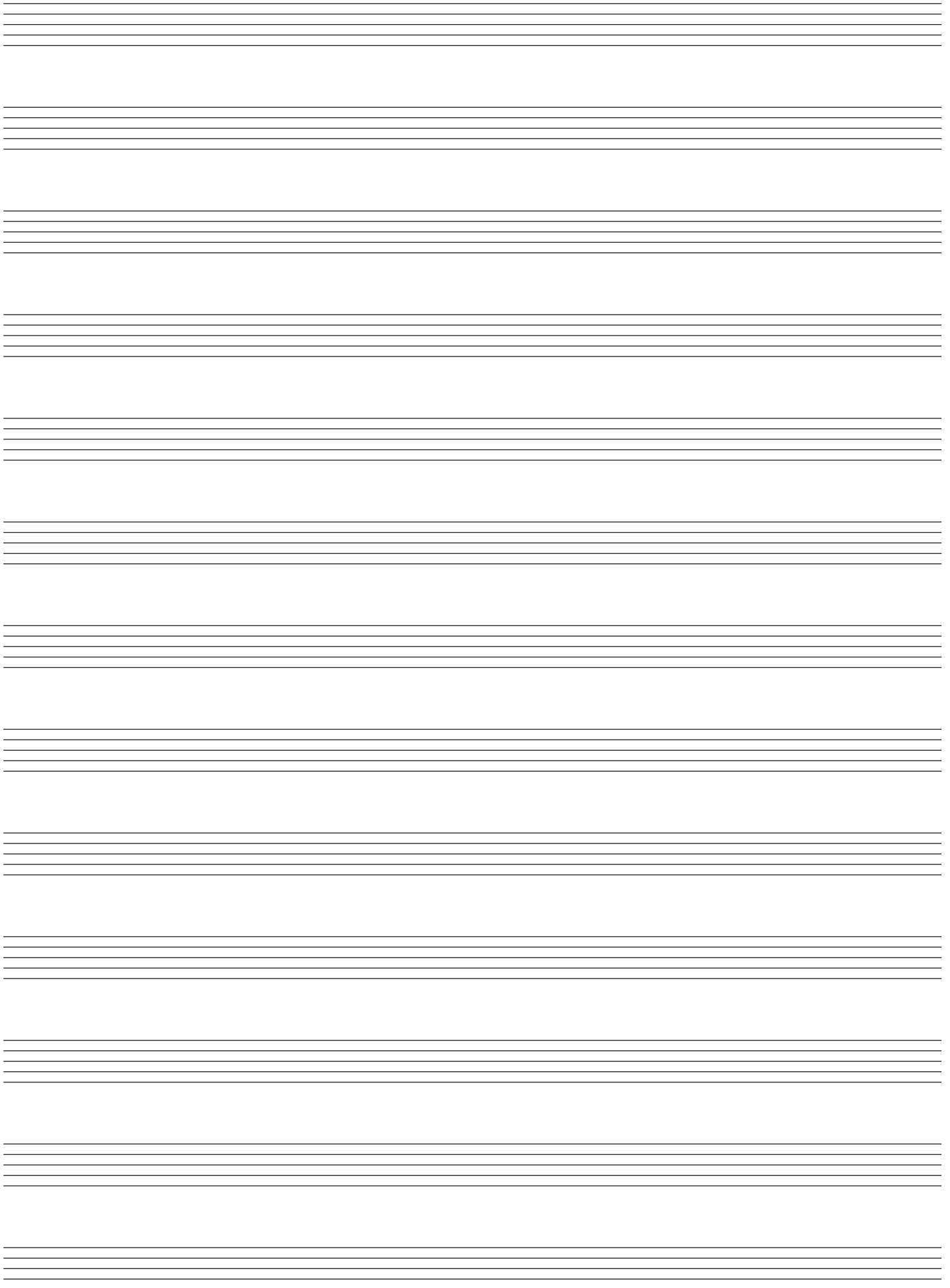
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manuscript paper

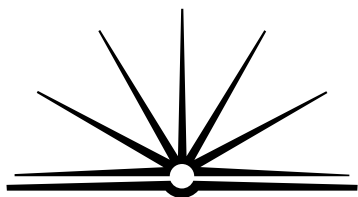
Instructions

- 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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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 *p*

Violin 2 *p*

Viola *p*

Violincello *p*

Piano *Molto vivace.*

10

p *f*

pizz. *p* *f*

mf *f*

20

f *dim.* *pp*

arco *pp* *mp*

pp

30

p

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

cresc.

40

f *p*

f *ff* *f* *p*

f *ff* *f* *p*

Musical score for measures 45-50. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple staves. The upper staves contain melodic lines with various ornaments and slurs. The lower staves provide harmonic support with chords and bass lines. The music is marked with a forte (*f*) dynamic.

50

Musical score for measures 51-60. The score continues with melodic and harmonic development. The upper staves show intricate melodic patterns, while the lower staves maintain a steady harmonic accompaniment. The dynamics are marked with *ff* (fortissimo) and *f* (forte).

60

Musical score for measures 61-70. This section includes dynamic markings such as *pizz.* (pizzicato), *f* (forte), *dim.* (diminuendo), *pp* (pianissimo), and *mp* (mezzo-piano). The texture remains dense with multiple staves. The lower staves feature a prominent bass line with chords.

70

Musical score for measures 71-80. The score begins with a rest in the upper staves, followed by a melodic entry in the middle staves. The lower staves provide a harmonic accompaniment with chords and bass lines. The dynamics are marked with *pp* (pianissimo).

Musical score for measures 81-90. This section features a variety of articulations and dynamics, including *arco* (arco), *pizz.* (pizzicato), *pp* (pianissimo), and *dim.* (diminuendo). The texture is complex, with multiple staves. The lower staves show a steady bass line with chords.

80

Musical score for measures 91-100. The score continues with melodic and harmonic development. The upper staves show intricate melodic patterns, while the lower staves maintain a steady harmonic accompaniment. The dynamics are marked with *pp* (pianissimo), *p* (piano), and *pizz.* (pizzicato).

90

cresc. arco
cresc.

100

p pizz.
pizz. *p*
p *dim.* *pp*

cresc.
p *cresc.*

110

cresc.
cresc. *cresc.*
cresc.

120

arco
f arco
f *dim.*

p *cresc.*
p *cresc.*
p *cresc.*

130

Musical score for measures 130-139. The score is written for five staves: two treble clefs (Violin I and Violin II), two bass clefs (Viola and Cello/Double Bass), and a grand staff (Piano). The key signature is A major (three sharps). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *ff* (fortissimo). The piece concludes with a double bar line.

140

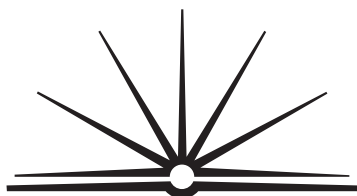
Musical score for measures 140-149. The score is written for five staves: two treble clefs (Violin I and Violin II), two bass clefs (Viola and Cello/Double Bass), and a grand staff (Piano). The key signature is A major (three sharps). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The piece concludes with a double bar line.

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

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EXAMINATION

Music 2

Score Attachment B

Score for Question 2 (b)

Excerpt from *Pétrouchka* (1911) by Igor Stravinsky

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9

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

23

Fl. I. II.

Ob. I. II.

Ob. III.

Cl. I. II. III.

Cl. basso

Fag. I.

Fag. II.

Tr. I.

Trgl.

V. I.

Viola

div.

Fl. Picc. I.

Fl. I.

Cl. I. II.

Cl. III.

Cl. basso

Camp.

Celesta à 4 mains

Piano

Fl. Picc. I.

Fl. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Trgl.

Camp.

Celesta à 4 mains

Piano

39

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

Musical score for various instruments. The score includes parts for Flute I & II, Clarinet I, II, & III, Clarinet Bass, Trumpet, Cello, Piano, and Violin II. The key signature is one flat (B-flat). The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The Piano part includes a section with a triplet and a sixteenth-note figure. The Violin II part includes a section marked "arco" and "div." (divisi).

Fl. Picc. I.

Fl. I. II.

Ob. I.

Ob. II. III.

Cl. I. II. III.

Cl. basso

Fag. I. II

Cont. F.

Tr. I.

Trb. III e Tuba

Timp.

Trgl.

Ci. mp.

Celesta à 4 mains

Piano

V. I.

V. II.

Viole

Celli

C. B.

ff

a 2.

mf poco a poco cresc.

arco

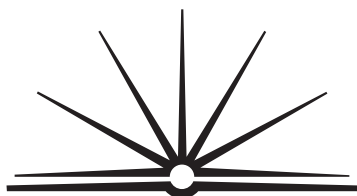
sf

50

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EXAMINATION

Music 2

Score Attachment C

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Score for Question 3

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

| | |
|--|---|
| <p><u>INSTRUMENTATION</u></p> <p>Soprano × 2 Mezzo Soprano or Contralto Tenor Baritone × 2 Percussion</p> | <p>Vocal Techniques</p> <ul style="list-style-type: none">↓ 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. <p>Percussion Untuned Percussion and Tubular Bells</p> <p>2 woodblocks Bongo</p> <p>2 templeblocks 3 different sized toms (highest pitch on highest given line of staff)</p> <p>bass drum with pedal</p> |
|--|---|