BOARD OF STUDIES
NEW SOUTH WALES

Centre Number

Student Number

2011

HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Musicology and Aural Skills

General Instructions

- Reading time – 5 minutes
- Write using black or blue pen
  Black pen is preferred
- 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 9, 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 *Rhapsody in Blue* by George Gershwin.

Score Attachment A contains bars 1–40. You have ONE minute to look at the score.

The whole excerpt (bars 1–40) will be played ONCE for familiarisation.

You have ONE minute to answer part (a).

(a) (i) Identify the chord on beat 1 in bar 2. **1**

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(ii) Explain $\overset{\flat}{tr}$ (bar 6). **1**

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Bars 1-14 will be played TWICE for you to answer part (b).

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

(b) How is duration used in bars 1–14? **2**

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Question 1 continues on page 3

Question 1 (continued)

Bars 15–23 will be played TWICE for you to answer part (c).

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

(c) Describe the dynamics and expressive techniques used in bars 15–23. **2**

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Bars 24–40 will be played TWICE for you to answer part (d).

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

(d) How is musical interest created in bars 24–40? **2**

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End of Question 1

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Music 2

Centre Number

Student Number

Question 2 (8 marks)

This question is based on the *Prelude and Fugue* in A Major (BWV 536) by J S Bach.

Score Attachment B is the *Prelude*. You have ONE minute to look at the score. The *Prelude* will be played TWICE for you to answer part (a).

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

(a) Identify and describe THREE different uses of pitch. **3**

(i) .....

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(ii) .....

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(iii) .....

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Question 2 continues on page 6

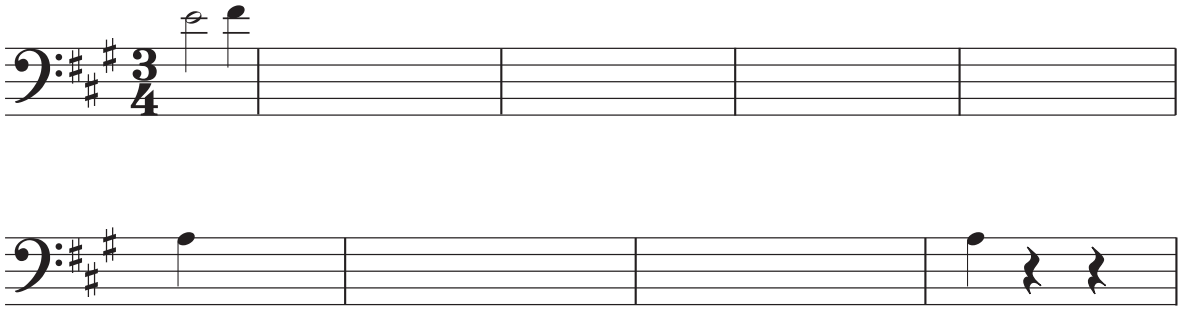
Question 2 (continued)

This question is based on the *Fugue*.

Bars 1–9 of the *Fugue* will be played SIX times for you to answer part (b).

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

(b) Notate the pitch and rhythm of the melody on the staves provided. **5**



End of Question 2

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Music 2

Centre Number

Student Number

Question 3 (9 marks)

This question is based on excerpts from *Samsara – Trio No. 6 for flute, clarinet and piano* by Larry Sitsky.

Score Attachment C part (i) contains bars 1–33. You have ONE minute to look at the score.

Bars 1–33 will be played THREE times for you to answer part (a).

Time:	First playing	—	short pause
	Second playing	—	2 minute pause
	Third playing	—	3 minute pause

(a) Describe the musical relationships between the instruments. **3**

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Question 3 continues on page 8

Question 3 (continued)

Score Attachment C part (ii) contains bars 52–78. You have ONE minute to look at the score.

Bars 52–78 will be played THREE times for you to answer part (b).

Time:			
	First playing	—	short pause
	Second playing	—	2 minute pause
	Third playing	—	3 minute pause

(b) How is tension created in this excerpt? **3**

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Bars 1–33 and bars 52–78 will be played ONCE for you to answer part (c).

Time:			
	Bars 1–33	—	short pause
	Bars 52–78	—	5 minute pause

(c) With reference to the score, describe the compositional devices which reflect music of the last 25 years. **3**

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End of Question 3

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Music 2

Centre Number

Student Number

Question 4 (10 marks)

You have 20 minutes to answer Question 4.

How have composers manipulated the concepts of music to achieve unity in their works?

In your answer refer to significant compositions 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 10

Question 4 (continued)

Question 4 continues on page 11

Question 4 (continued)

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BOARD OF STUDIES
NEW SOUTH WALES

2011
HIGHER SCHOOL CERTIFICATE
EXAMINATION

Centre Number

Student Number

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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BOARD OF STUDIES
NEW SOUTH WALES

2011

HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment *A*

Score for Question 1

Excerpt from *Rhapsody in Blue* by George Gershwin

Awaiting copyright

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NEW SOUTH WALES

2011

HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

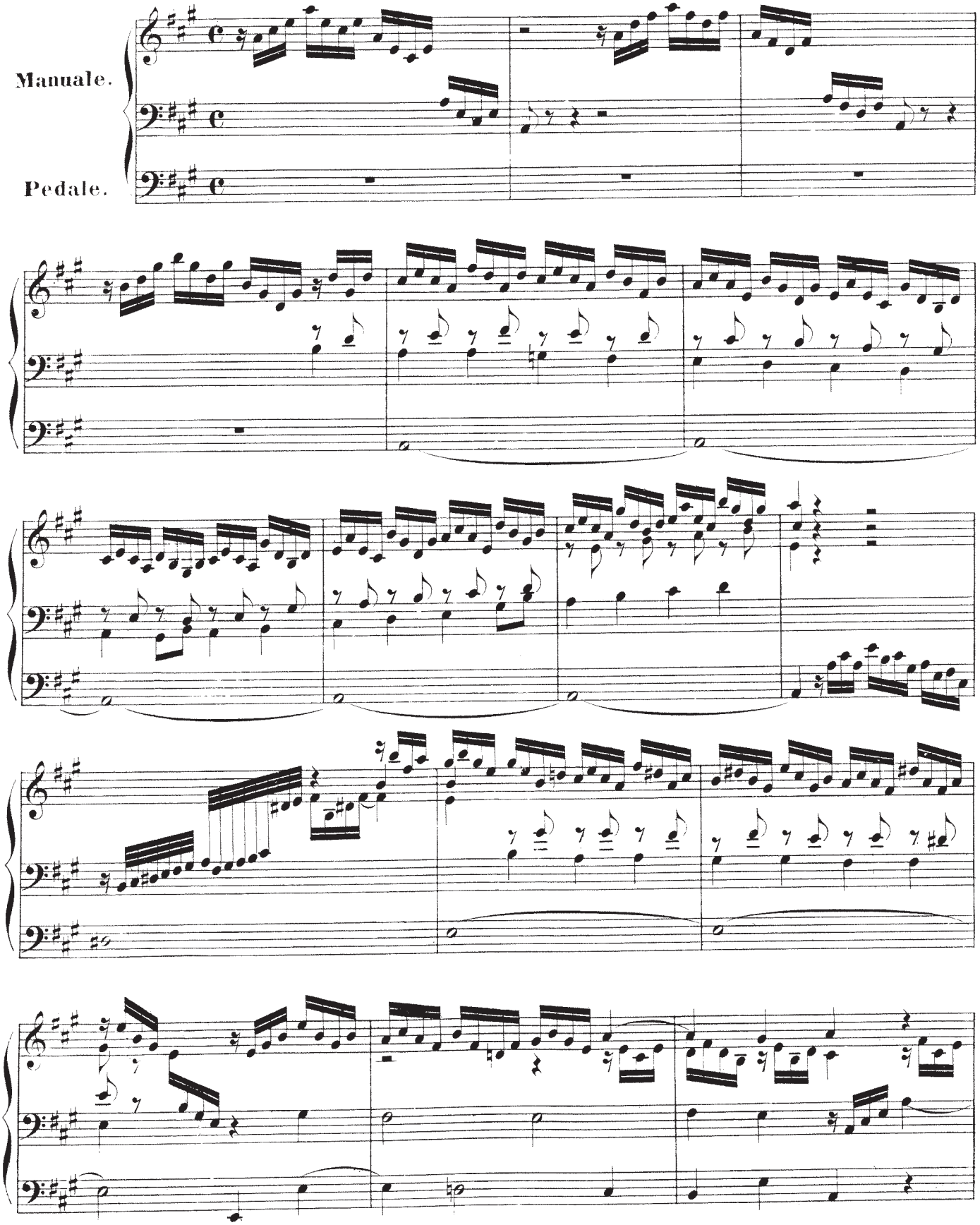
Score Attachment *B*

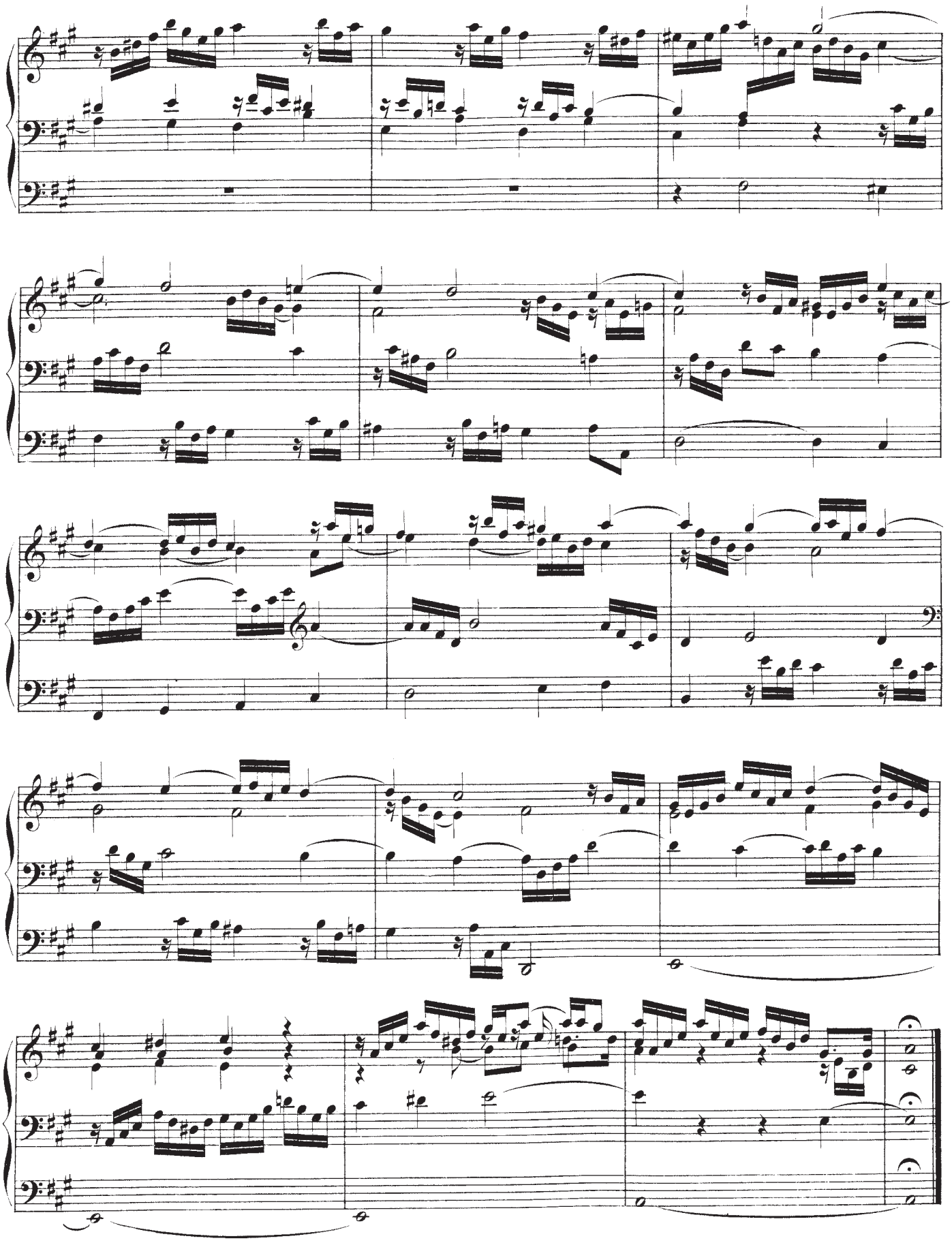
Score for Question 2

Prelude from *Prelude and Fugue in A major* (BWV 536) by J.S. Bach

Prelude and Fugue, A Major (BWV 536)

Praeludium.





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NEW SOUTH WALES

2011

HIGHER SCHOOL CERTIFICATE EXAMINATION

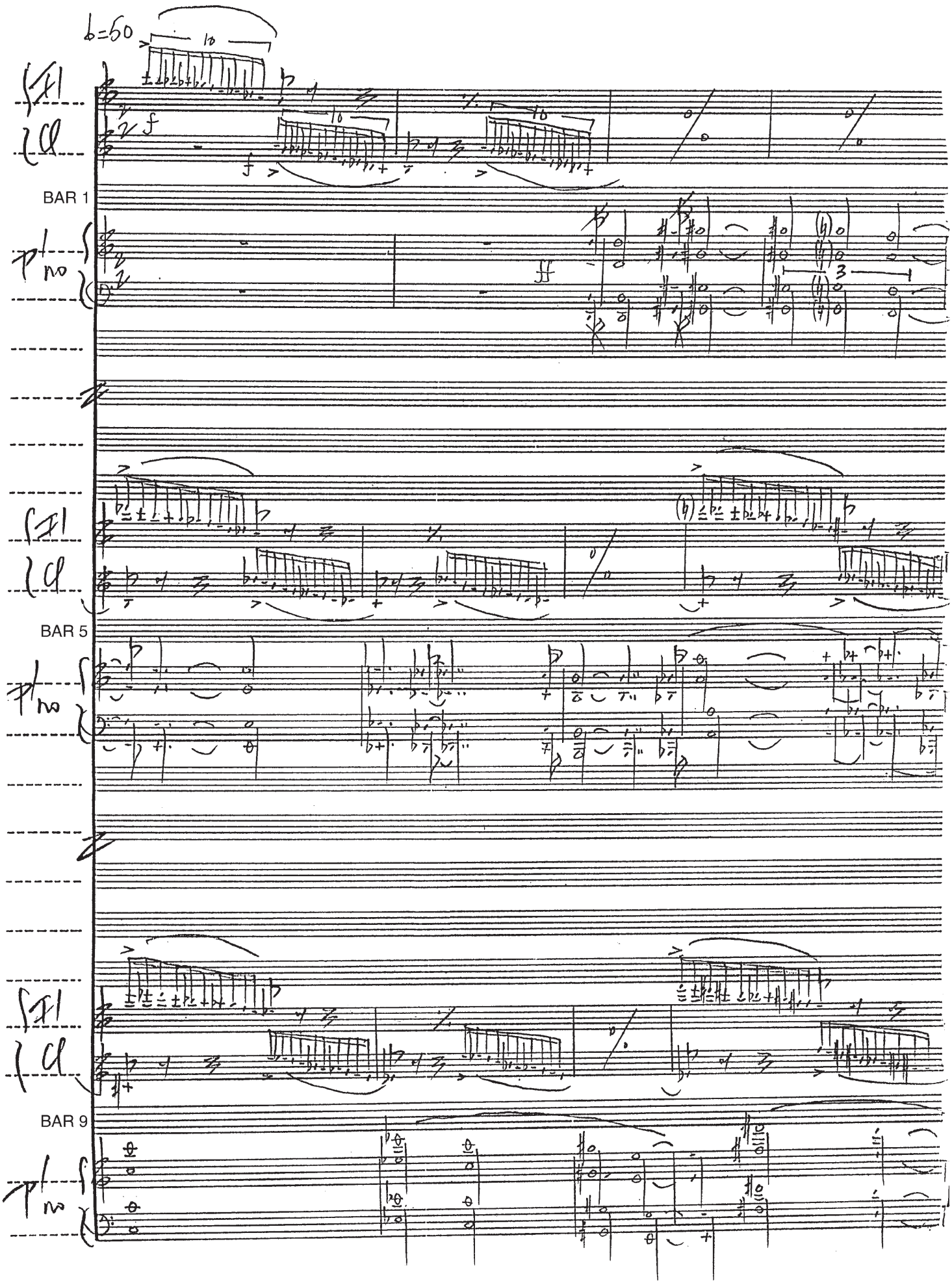
Music 2

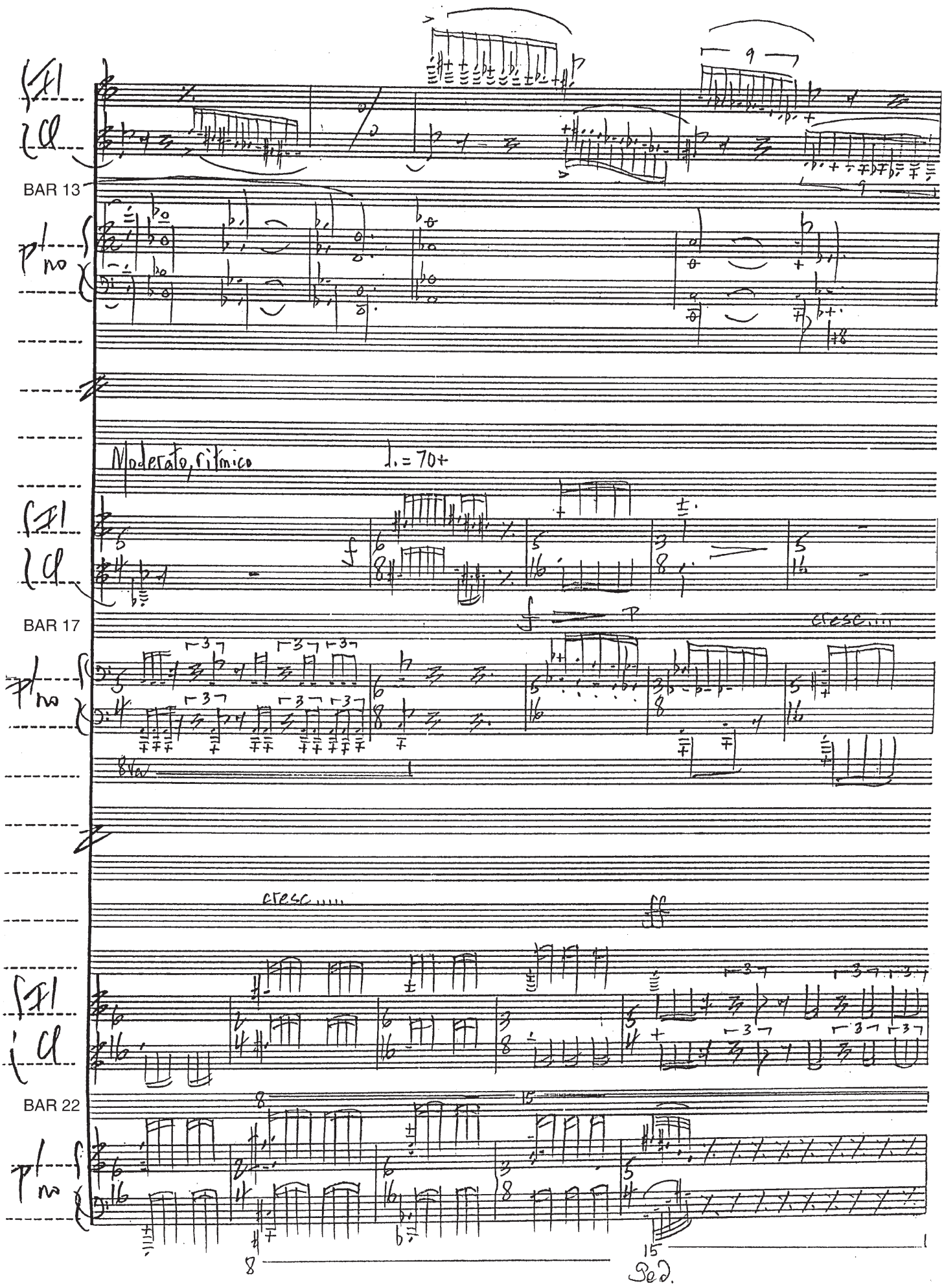
Score Attachment *C (i) and (ii)*

Score for Question 3

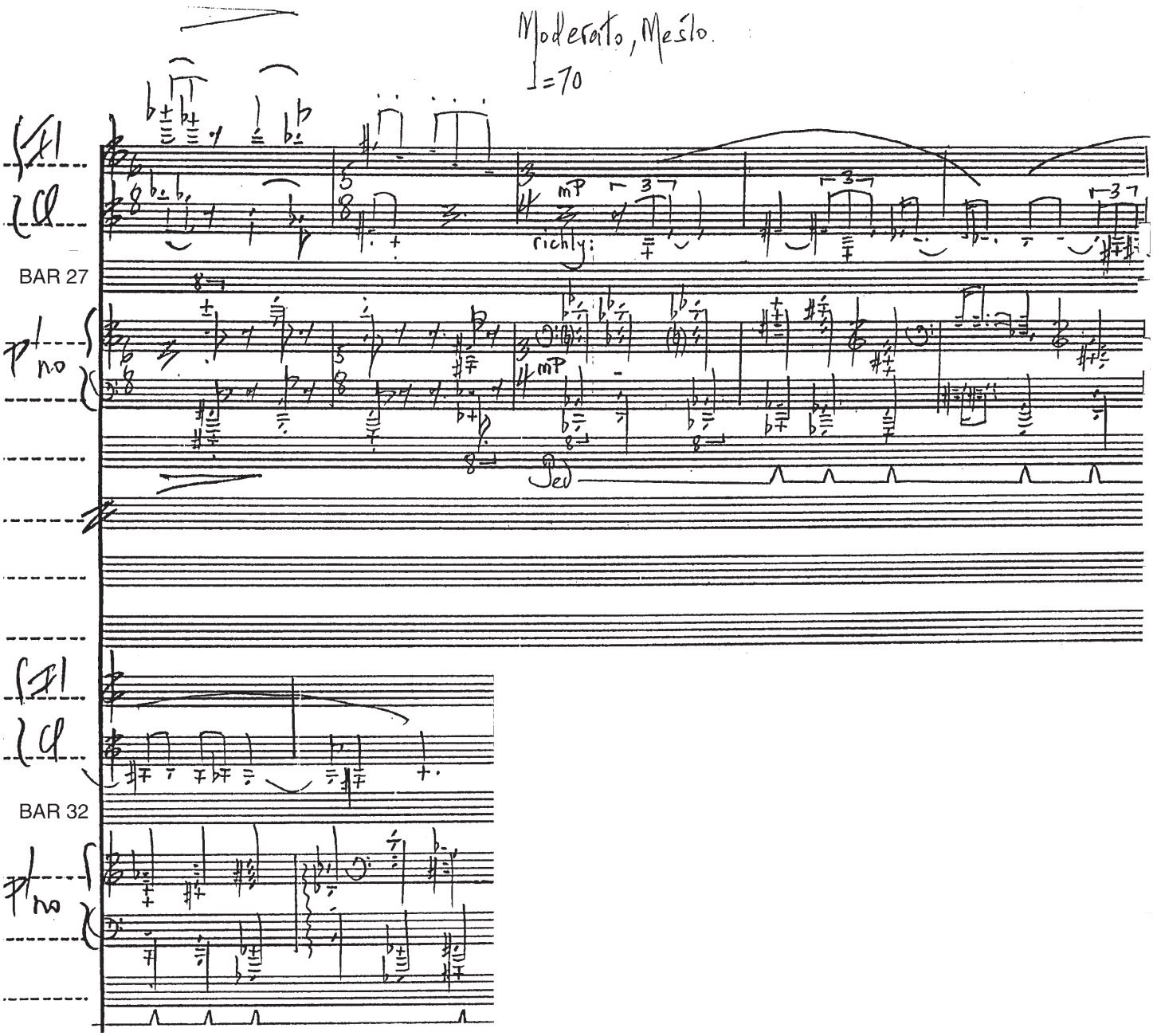
Excerpts from *Samsara – Trio No. 6 for flute, clarinet, and piano* by Larry Sitsky

Score Attachment C (i)

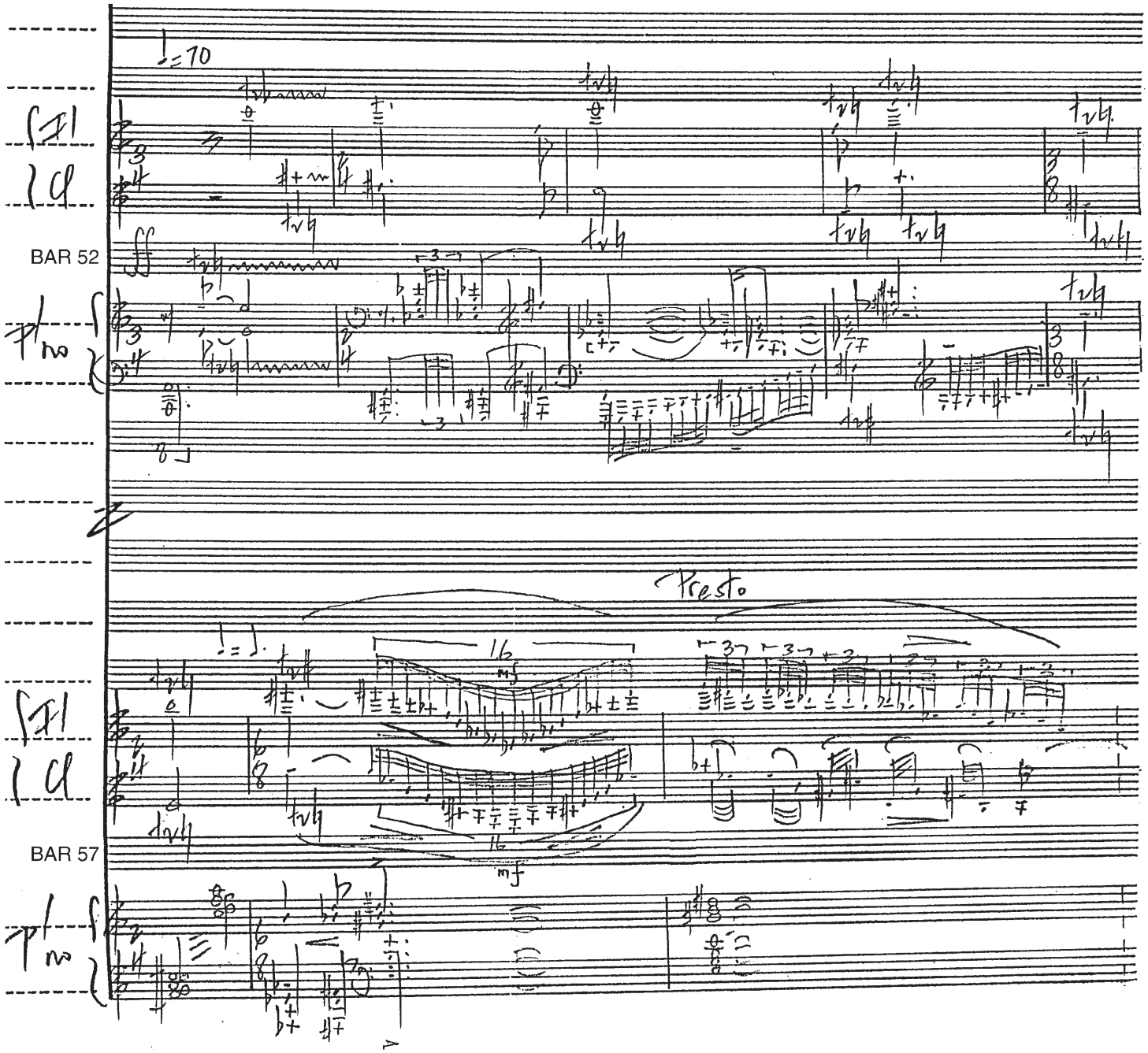



BAR 13
Moderato, ritmico
♩. = 70+
BAR 17
cresc.
cresc.
BAR 22
Ped.

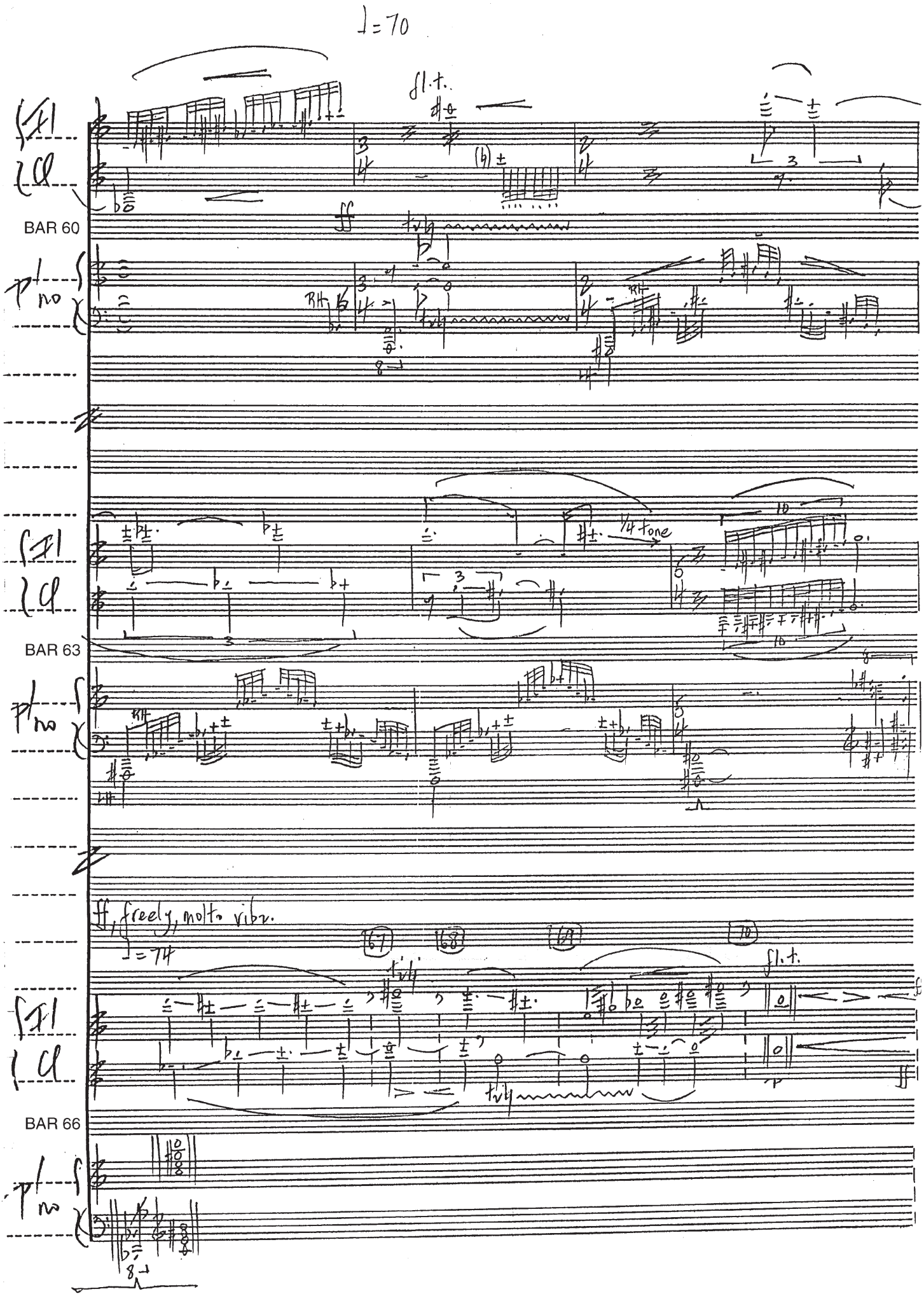
Score Attachment C (i) continued

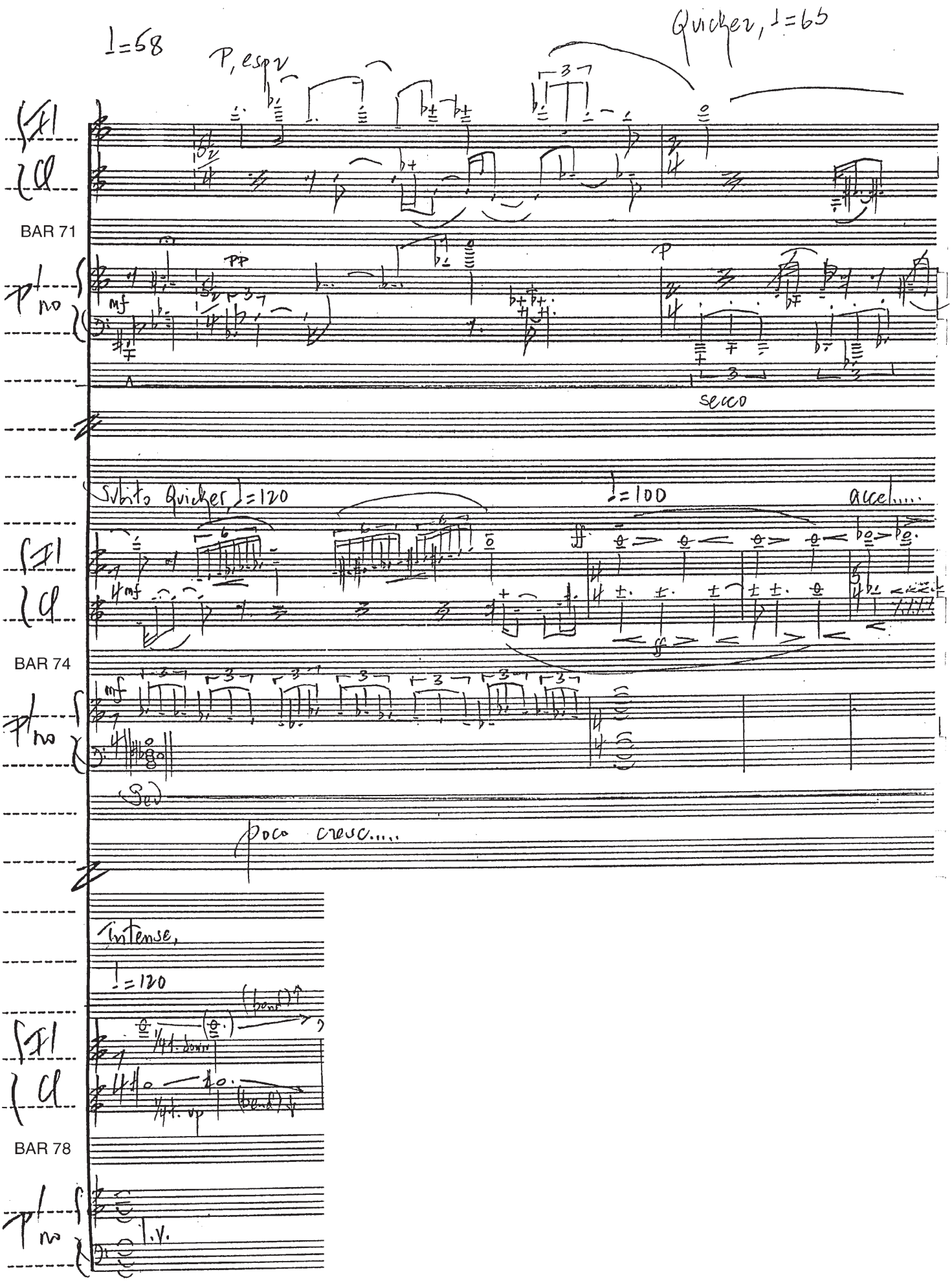


Score Attachment C (ii)



Score Attachment C (ii) continues on page 6


♩=70
fl.t.
BAR 60
ff
p/no
1/4 tone
BAR 63
ff, freely, molto vibr.
♩=74
fl.t.
BAR 66


♩=58
P, espr
Quicker, ♩=65
BAR 71
pp
mf
P
secco
Subito Quicker ♩=120
♩=100
accel....
BAR 74
mf
Sec
poco cresc....
Intense,
♩=120
BAR 78

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BOARD OF STUDIES
NEW SOUTH WALES

2011

HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2
Sight Singing

General Instructions

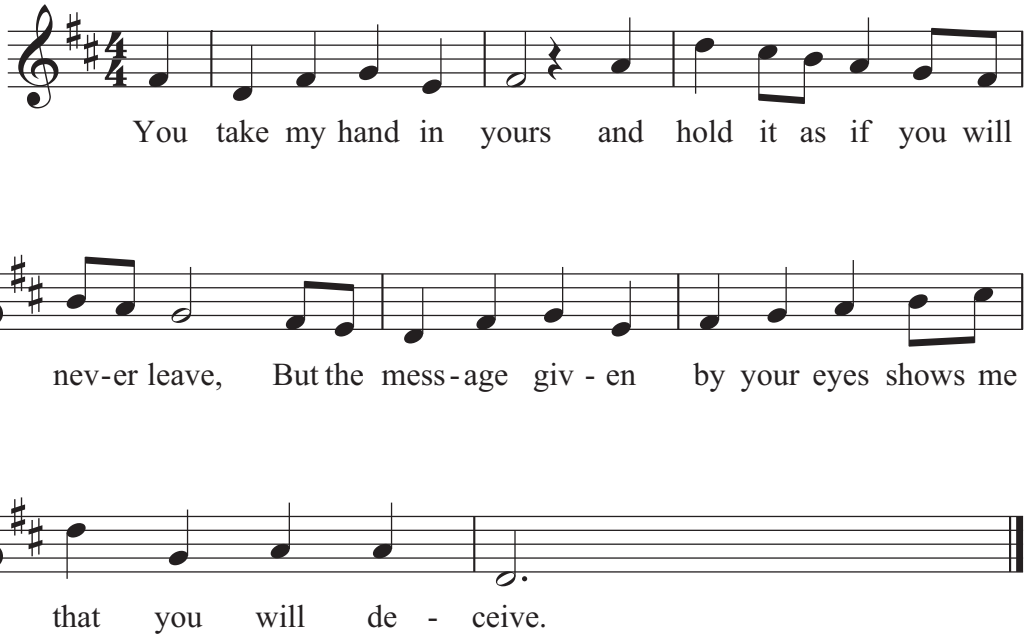
• Reading time – 2 minutes

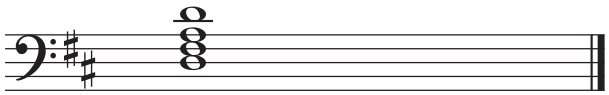
Total marks – 5

Sight-singing piece No. 1

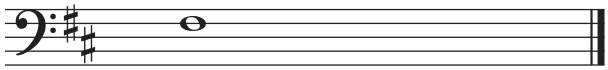
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfegè.
- The examiner will give you the tonic chord and the starting note, once after handing the test to you, and once again, immediately before you sing the piece.

Tonic Chord

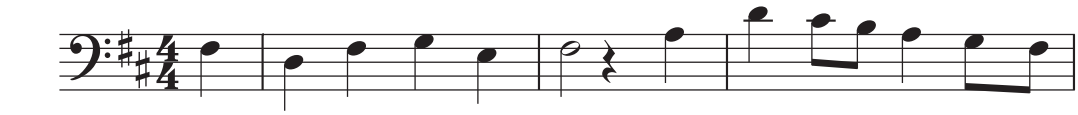




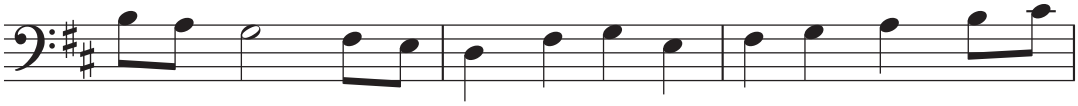
Tonic Chord



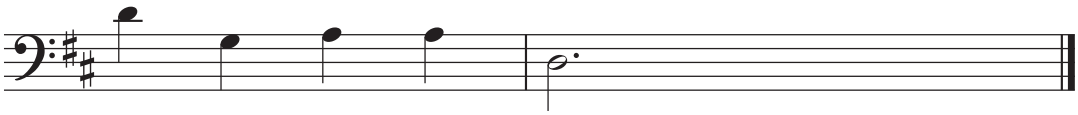
Starting Note



You take my hand in yours and hold it as if you will



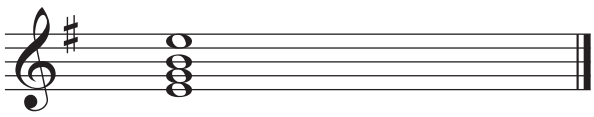
nev - er leave, But the mess - age giv - en by your eyes shows me



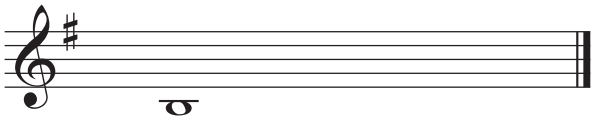
that you will de - ceive.

Sight-singing piece No. 2

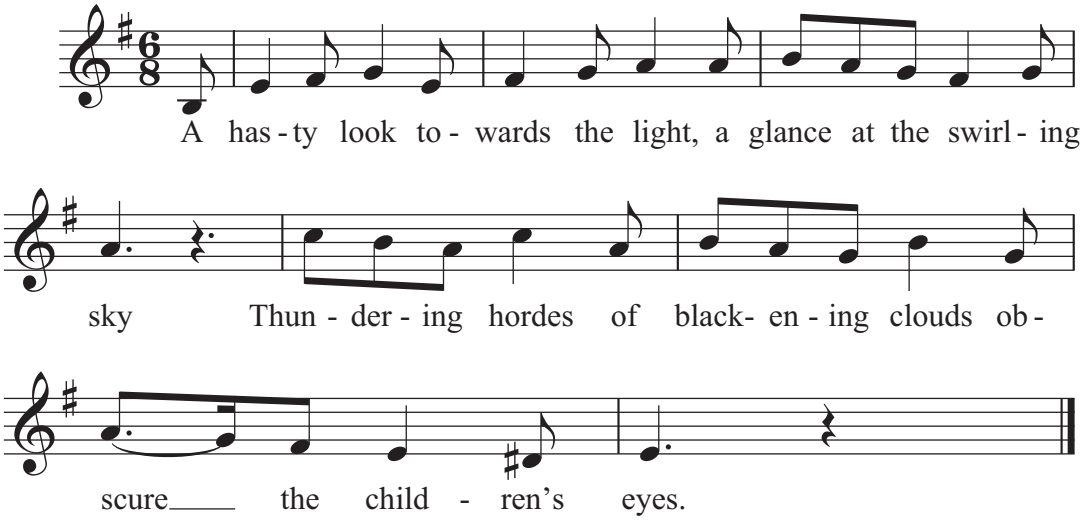
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfegè.
- The examiner will give you the tonic chord and the starting note, once after handing the test to you, and once again, immediately before you sing the piece.

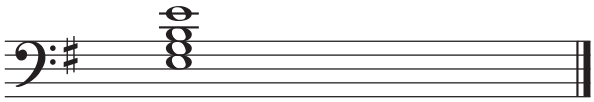


Tonic Chord

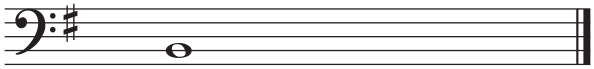


Starting Note

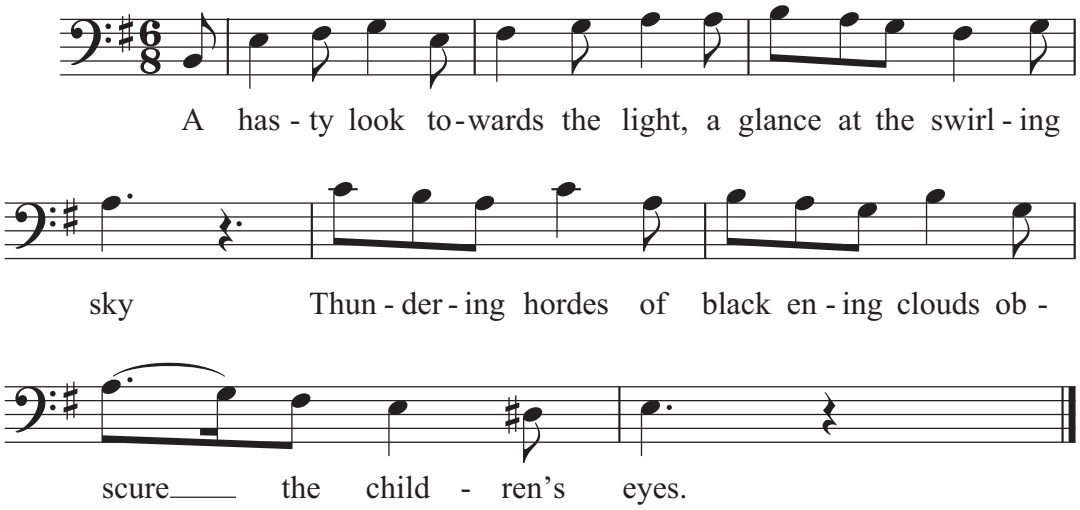




Tonic Chord

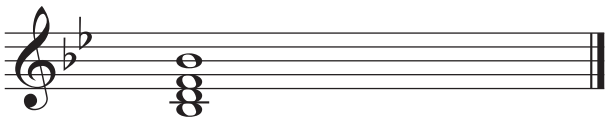


Starting Note

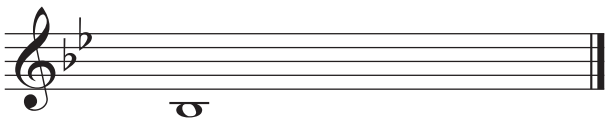


Sight-singing piece No. 3

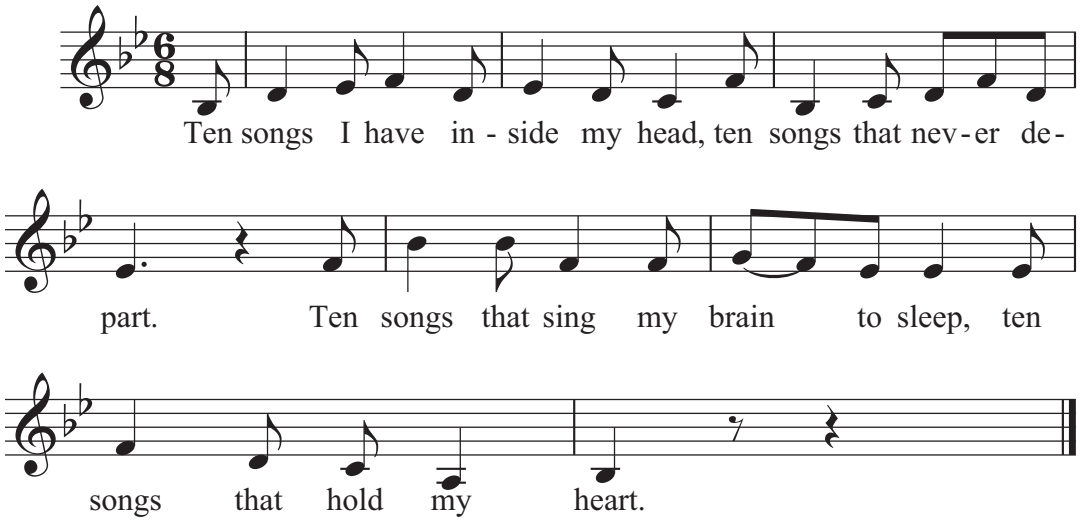
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfegè.
- The examiner will give you the tonic chord and the starting note, once after handing the test to you, and once again, immediately before you sing the piece.

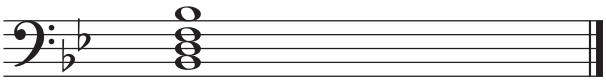


Tonic Chord

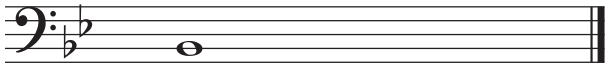


Starting Note

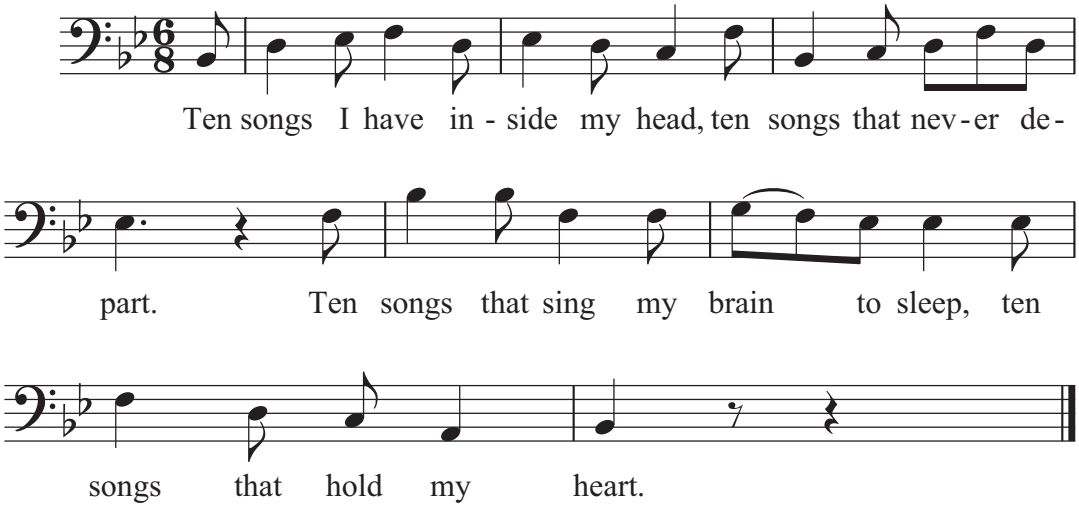




Tonic Chord



Starting Note



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