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Centre Number

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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.

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**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**

.....

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

.....

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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2011 HIGHER SCHOOL CERTIFICATE EXAMINATION  
Music 2

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Centre Number

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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) .....
- .....
- .....
- (ii) .....
- .....
- .....
- (iii) .....
- .....
- .....

**Question 2 continues on page 6**

Question 2 (continued)

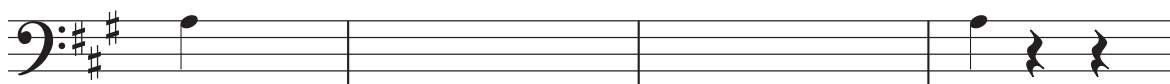
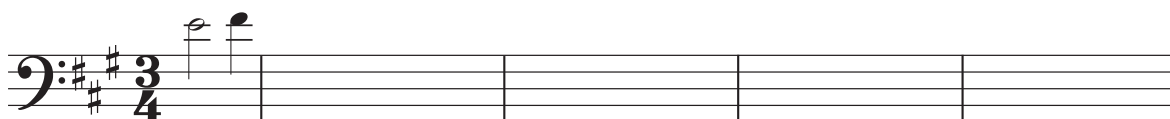
This question is based on the *Fugue*.

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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Centre Number

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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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Student Number

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**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**





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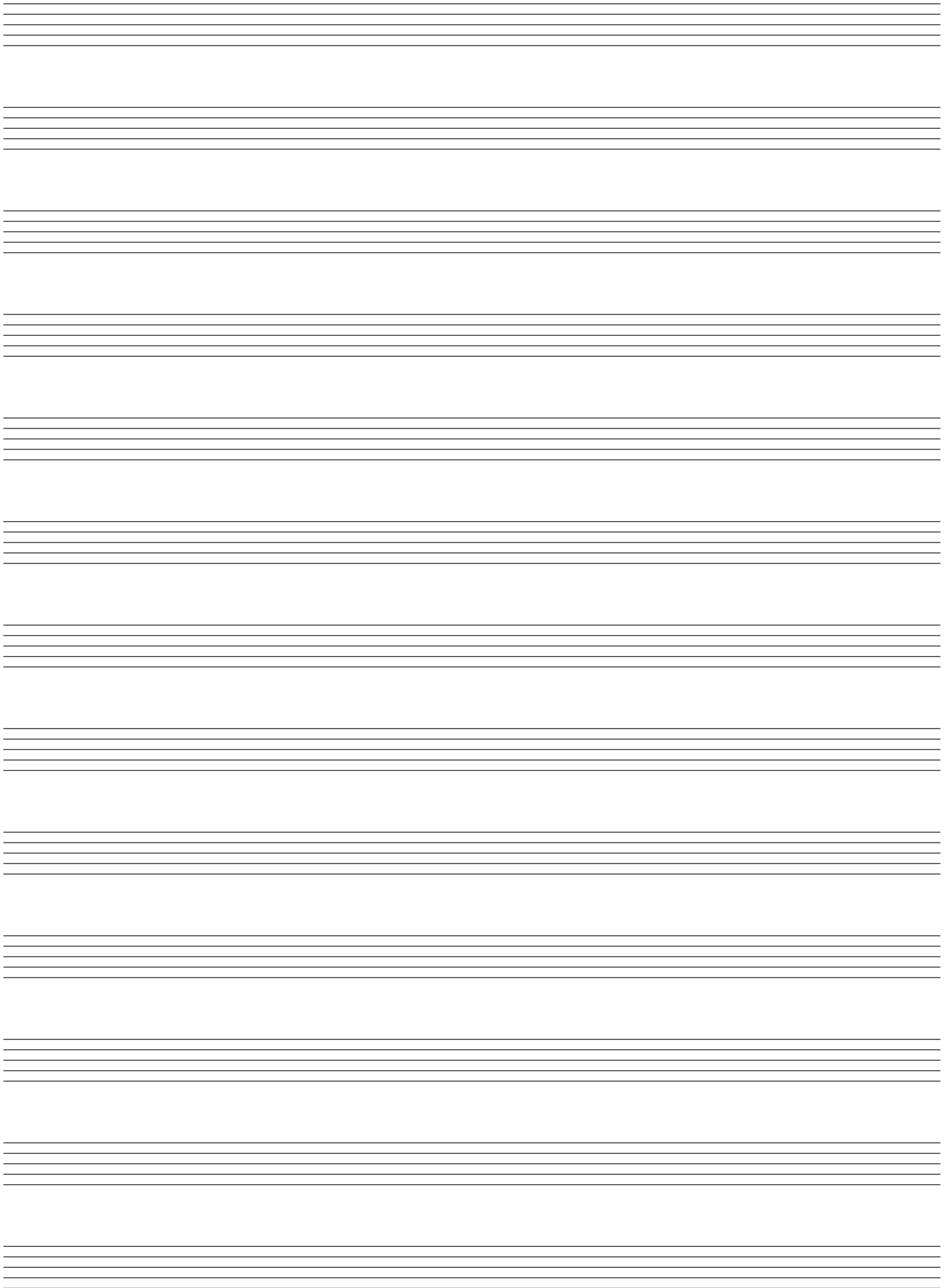
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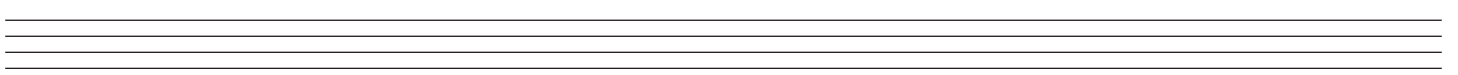
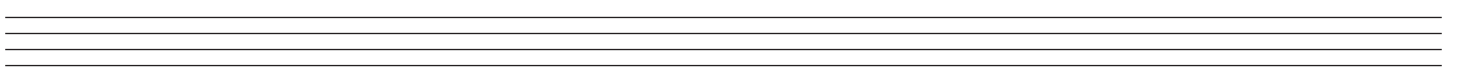
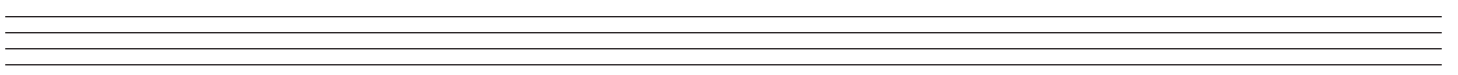
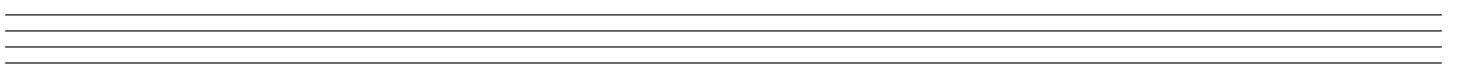
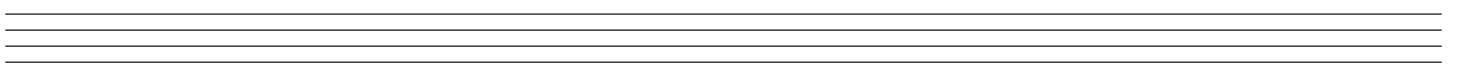
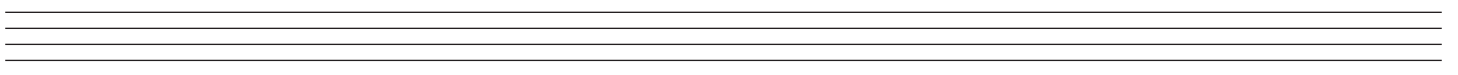
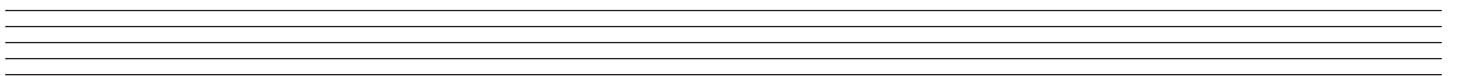
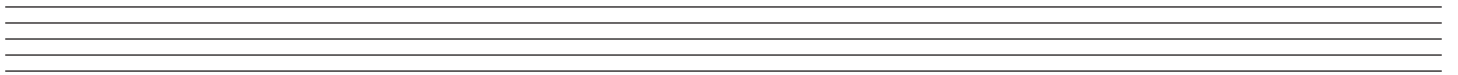
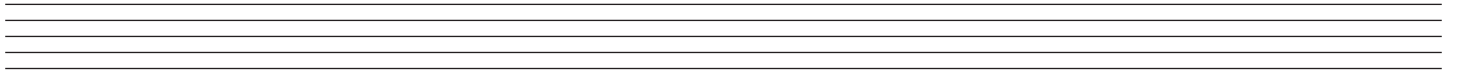
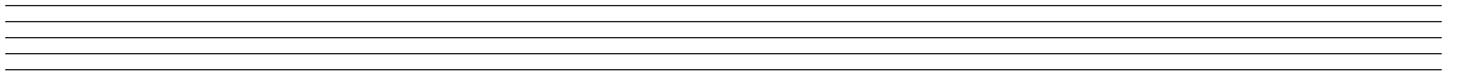
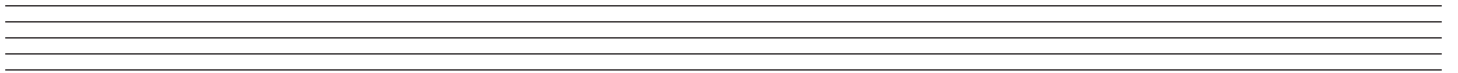
# Music

## manuscript paper

### **Instructions**

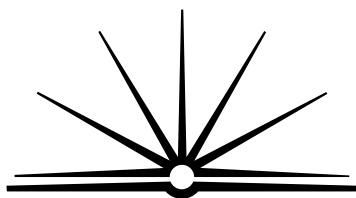
- If this manuscript paper is used, clearly identify the question or question part to which the music refers
- Write your Centre Number and Student Number at the top of this page





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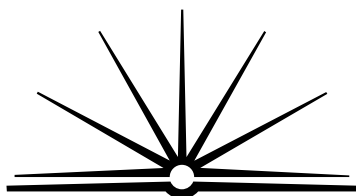
# Music 2

## Score Attachment A

Score for Question 1

Excerpt from *Rhapsody in Blue* by George Gershwin

Awaiting copyright



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# 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.

Manuale.

Pedale.

The first system of the Praeludium features a right hand (Manuale) with a treble clef and a left hand (Pedale) with a bass clef. Both are in the key of A major (two sharps) and common time. The right hand begins with a series of eighth-note chords, while the left hand has a few scattered notes.

The second system continues the Praeludium. The right hand has a more active melodic line with eighth notes, while the left hand provides a steady accompaniment of quarter notes.

The third system shows the Praeludium progressing. The right hand features a complex texture with sixteenth-note runs, and the left hand continues with a rhythmic accompaniment.

The fourth system of the Praeludium includes a prominent sixteenth-note scale in the right hand, moving upwards, while the left hand has a few notes and rests.

The fifth system concludes the Praeludium. The right hand has a melodic line with some grace notes, and the left hand has a few notes and rests.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

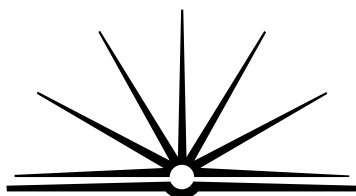
Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and ties, and the bass staff continues with a steady accompaniment. The notation includes various note values and rests.

Third system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff has a more active accompaniment with many sixteenth notes. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff features a melodic line with slurs, and the bass staff continues with a consistent accompaniment. The system ends with a double bar line.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs, and the bass staff has a more active accompaniment. The system concludes with a double bar line and a fermata over the final notes.

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# 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)

Handwritten musical score for Score Attachment C (i). The score is written on a grand staff with three systems of staves. The first system includes a treble clef (F1) and a bass clef (C2). The second system includes a piano (p) and no (no) marking. The third system includes a treble clef (F1) and a bass clef (C2). The fourth system includes a piano (p) and no (no) marking. The score is marked with a tempo of  $b=60$  and a measure of 10. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections labeled BAR 1, BAR 5, and BAR 9. The notation is dense and includes many accidentals and articulation marks.



The image shows a handwritten musical score for guitar and piano. It is divided into three systems, each starting with a bar number: BAR 13, BAR 17, and BAR 22. Each system contains staves for guitar (Gtr), piano (p/n), and bass (Bva). The guitar part is written in treble clef with a key signature of one flat (Bb). The piano part is written in bass clef. The bass part is written in bass clef. The score includes various musical notations such as chords, scales, and dynamics. The tempo is marked 'Moderato, ritmico' with a metronome marking of quarter note = 70+. Dynamics include 'f' (forte) and 'cresc.' (crescendo). The score is handwritten and appears to be a working draft.

Moderato, Meslo.  
♩ = 70

Handwritten musical score for Flute 1 and Piano, measures 27-31. The Flute 1 part (top staff) features a melodic line with slurs and accents, including a triplet of eighth notes. The Piano part (middle staff) provides harmonic support with chords and arpeggiated figures. Performance markings include *mp* (mezzo-piano) and *richly:*. A tempo marking of  $\text{♩} = 70$  is present. The key signature changes from two flats to one flat and one sharp during the passage.

Handwritten musical score for Flute 1 and Piano, measures 32-33. The Flute 1 part (top staff) continues the melodic line with a slur. The Piano part (middle staff) continues with harmonic accompaniment. The key signature remains one flat and one sharp.

Score Attachment C (ii)

Handwritten musical score for Score Attachment C (ii). The score is divided into two systems. The first system, starting at BAR 52, includes staves for Flute 1 (Fl 1), Clarinet (Cl), and Piano (p/m). It features a tempo marking of  $\text{♩} = 70$  and dynamic markings of *mf* and *mfz*. The second system, starting at BAR 57, includes staves for Flute 1 (Fl 1), Clarinet (Cl), and Piano (p/m). It features a tempo marking of *Presto* and dynamic markings of *mf*. The score contains various musical notations, including notes, rests, slurs, and articulation marks.

Score Attachment C (ii) continues on page 6

$\text{♩} = 70$

Handwritten musical score for the first system, labeled "BAR 60". It features two staves: the upper staff is for the Violin I (VI) and the lower for the Violin II (V). The music includes complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *ff* (fortissimo) and *fl.t.* (flautissimo). There are also handwritten annotations such as "(b) ±" and various slurs and accents.

Handwritten musical score for the second system, labeled "P/ no". It features two staves: the upper staff is for the Violin I (VI) and the lower for the Violin II (V). The music includes complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *ff* (fortissimo) and *fl.t.* (flautissimo). There are also handwritten annotations such as "(b) ±" and various slurs and accents.

Handwritten musical score for the third system, labeled "BAR 63". It features two staves: the upper staff is for the Violin I (VI) and the lower for the Violin II (V). The music includes complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *ff* (fortissimo) and *fl.t.* (flautissimo). There are also handwritten annotations such as "(b) ±" and various slurs and accents.

Handwritten musical score for the fourth system, labeled "P/ no". It features two staves: the upper staff is for the Violin I (VI) and the lower for the Violin II (V). The music includes complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *ff* (fortissimo) and *fl.t.* (flautissimo). There are also handwritten annotations such as "(b) ±" and various slurs and accents.

*ff*, freely, molto vibr.

$\text{♩} = 74$

Handwritten musical score for the fifth system, labeled "BAR 66". It features two staves: the upper staff is for the Violin I (VI) and the lower for the Violin II (V). The music includes complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *ff* (fortissimo) and *fl.t.* (flautissimo). There are also handwritten annotations such as "(b) ±" and various slurs and accents.

Handwritten musical score for the sixth system, labeled "P/ no". It features two staves: the upper staff is for the Violin I (VI) and the lower for the Violin II (V). The music includes complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *ff* (fortissimo) and *fl.t.* (flautissimo). There are also handwritten annotations such as "(b) ±" and various slurs and accents.



*l=58* *P, esprv* *Quicker, l=65*

Fl 1  
Cl 1

BAR 71

pp p

secco

*Subito Quicker, l=120* *l=100* *alce....*

Fl 1  
Cl 1

BAR 74

mf f

Secco

poco cresc....

*Intense,*

*l=120*

Fl 1  
Cl 1

BAR 78

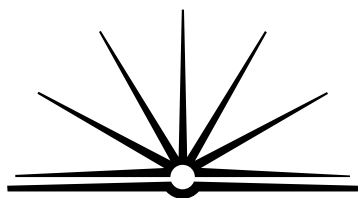
mf f

*Intense,*

*l=120*

*1.v.*

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# Music 2

## Sight Singing

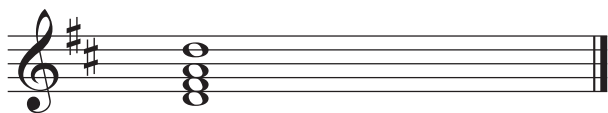
### **General Instructions**

- Reading time – 2 minutes

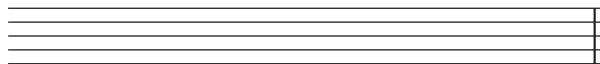
**Total marks – 5**

## 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



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

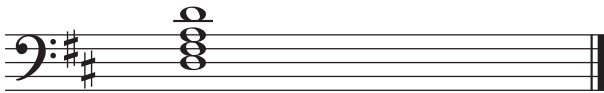


nev-er leave, But the mess-age giv - en by your eyes shows me

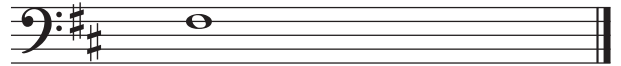


that you will de - ceive.





Tonic Chord



Starting Note



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



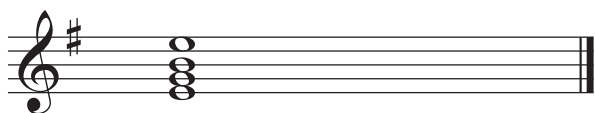
nev - er leave, But the mess - age giv - en by your eyes shows me



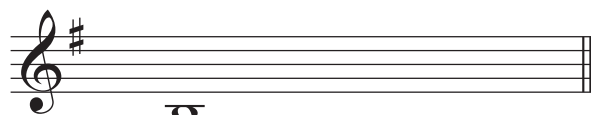
that you will de - ceive.

## 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.
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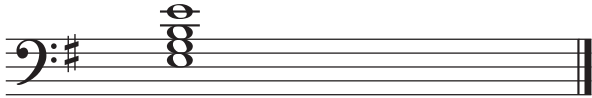


Tonic Chord

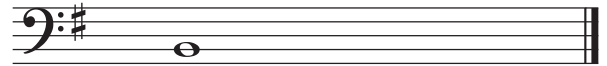


Starting Note

A has-ty look to - wards the light, a glance at the swirl - ing  
sky Thun - der - ing hordes of black - en - ing clouds ob -  
scure the child - ren's eyes.



Tonic Chord



Starting Note

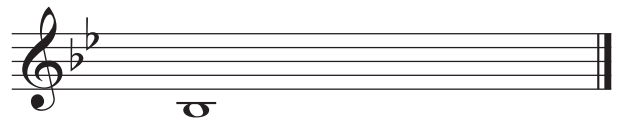
A has - ty look to - wards the light, a glance at the swirl - ing  
sky Thun - der - ing hordes of black en - ing clouds ob -  
scure the child - ren's eyes.

### Sight-singing piece No. 3

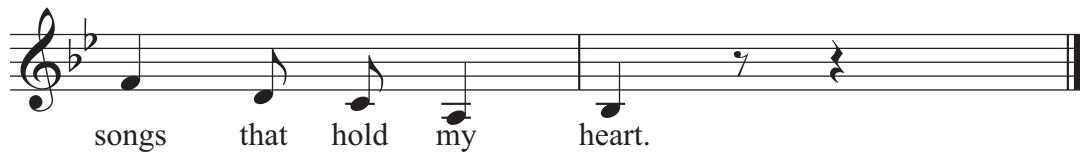
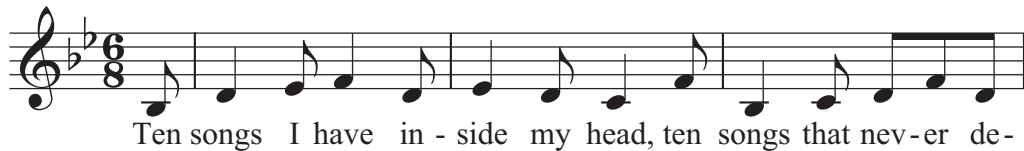
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfegè.
  - The examiner will give you the tonic chord and the starting note, once after handing the test to you, and once again, immediately before you sing the piece.
- 

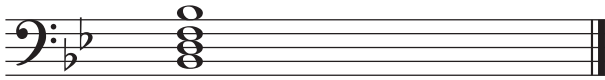


Tonic Chord

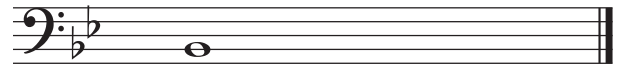


Starting Note





Tonic Chord



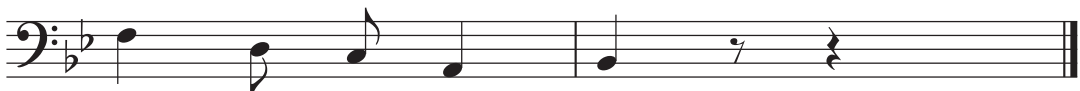
Starting Note



Ten songs I have in - side my head, ten songs that nev - er de -



part. Ten songs that sing my brain to sleep, ten



songs that hold my heart.

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