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, 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.

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**Question 1** (6 marks)

This question is based on an excerpt from *Mai Nozipo* by Dumisani Maraire.

Score Attachment A contains the first 16 bars of the excerpt. You have ONE minute to look at the score.

The whole excerpt will be played ONCE for familiarisation.

Bars 1–16 will be played ONCE for you to answer part (a).

Time: First playing — 1 minute pause

(a) Identify the rhythmic device used throughout these bars. 

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Bars 1–16 will be played TWICE for you to answer part (b).

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

(b) Describe TWO features of the harmony in this excerpt.

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Question 1 continues on page 3
question 1 (continued)

the whole excerpt will be played twice for you to answer part (c).

Time: First playing — 30 second pause
Second playing — 2 minute pause

(c) A three-note motif is highlighted in Bar 10. Describe THREE ways in which this motif is treated.

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end of question 1
Question 2 (8 marks)

This question is based on an excerpt from *A Play of Shadows: Fantasy for Flute and Orchestra* (1990) by Joseph Schwantner.

Score Attachment B contains the excerpt. You have ONE minute to look at the score.

The excerpt will be played ONCE for familiarisation.

Bars 78–87 will be played TWICE for you to answer part (a).

Time: First playing — 30 second pause
Second playing — 1 minute pause

(a) Refer to the opening flute solo in bars 78–80. Describe the orchestra’s use of this material in bars 81–87.

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Question 2 continues on page 6
Question 2 (continued)

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

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

(b) Identify THREE ways in which the composer achieves a ‘transparent, delicate’ tone.

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The whole excerpt will be played ONCE for you to answer part (c).

Time:  
One playing — 4 minute pause

(c) How does the flute solo in bars 101–102 relate to the previous material in the excerpt?

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End of Question 2
Question 3 (11 marks)

This question is based on excerpts from *Atto di Dolore* (1979) by Morricone, and *Timon of Athens* by Purcell.

(a) Part (a) is a melody dictation.

The Morricone excerpt makes use of a ground bass, which is played by piano and double bass.

Bars 1–6 will be played SIX times for you to notate bars 1–5 of the bass line.

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

\[ \text{\( \frac{4}{4} \)} \]

\[ \text{\( \frac{3}{4} \)} \]

\[ \text{\( \frac{5}{4} \)} \]

Question 3 continues on page 8
Question 3 (continued)

Part (b) is based on both excerpts: Morricone’s *Atto di Dolore* and Purcell’s *Timon of Athens*.

Score Attachment C contains the score of the Purcell excerpt. You have ONE minute to look at the score.

The excerpts will be played in the following order:

<table>
<thead>
<tr>
<th>Time:</th>
<th>Morricone</th>
<th>— 10 second pause</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Purcell</td>
<td>— 10 second pause</td>
</tr>
<tr>
<td></td>
<td>Morricone</td>
<td>— 1 minute pause</td>
</tr>
<tr>
<td></td>
<td>Purcell</td>
<td>— 3 minute pause</td>
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</tbody>
</table>

(b) The Purcell excerpt also makes use of a ground bass. Describe how the technique is used differently in this excerpt compared with its use in the Morricone excerpt.

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Question 3 continues on page 9
Question 3 (continued)

The Purcell excerpt will be played ONCE for you to answer part (c).

Time: One playing — 3 minute pause

(c) How is variety achieved in this excerpt?

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End of Question 3
Question 4 (10 marks)

You have 20 minutes to answer Question 4.

*Contemporary composers use varying degrees of tradition and innovation.*

Discuss this statement in relation to the music used in Question 3 and works you have studied in the Mandatory Topic, *Music of the Last 25 Years (Australian focus).*

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Question 4 continues on page 12
Score for Question 1, parts (a), (b) and (c)

Excerpt from Mai Nozipo by Dumisani Maraire
Mai Nozipo (1990)
by Dumisani Maraire
Transcription of a performance by the Kronos Quartet

Awaiting copyright clearance
Score for Question 2, parts (a), (b) and (c)

Excerpt from *A Play of Shadows: Fantasy for Flute and Orchestra* (1990) by Joseph Schwantner
fls. obs. clars. in Bb bsns. hrns. in Ftpt. tbn. pn. hp. vibes b. drum t. bells solo flute vlns. I vlns. II vlas. ebs.

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Music 2
Score Attachment C

Score for Question 3, parts (b) and (c)

Excerpt from *Timon of Athens* by Purcell

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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 solfege.
- 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

We are not wholly bad or good Who live our lives under Milk Wood, And Thou, I know, wilt be the first To see our best side, not our worst.
We are not wholly bad or good Who live our lives under Milk Wood, And Thou, I know, wilt be the first To see our best side, not our worst.
Sight-singing piece No. 2

- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
- 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

What mystery pervades a well! That water lives so far—A neighbour from another world Residing in a jar.
What mystery pervades a well! That water lives so far—A neighbour from another world Residing in a jar.
Sight-singing piece No. 3

- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
- 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.

\[ \text{Tonic chord} \quad \text{Starting note} \]

\[ \text{Andantino} \quad \text{mf} \]

He heard, in a noon of silence, when

only the deep shade is cool voices and splashings and

laughter that came from a reeded pool.
He heard, in a noon of silence, when only the deep shade is cool voices and splashings and laughter that came from a reed-ed pool.
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