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 17, 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.

---

**Question 1** (8 marks)

This question is based on an excerpt from the fourth movement of *Symphony No. 96* in D major by Joseph Haydn.

Score Attachment A contains the excerpt (bars 102–239). You have ONE minute to look at the score.

The whole excerpt will be played ONCE for familiarisation.

Bars 102–142 will now be played for you to answer parts (a) and (b).

You have THREE minutes to answer parts (a) and (b).

(a) Describe ONE way in which the four bar melody at the commencement of the excerpt is developed.

.....................................................................................................................................................................................

(b) Identify the following chords (e.g. C min., C maj.).

Bar 108 beat 1: ..............................................................................................................................................................

Bar 109 beat 2: ..............................................................................................................................................................

---

**Question 1 continues on page 3**
Question 1 (continued)

Bars 102–158 will be played TWICE for you to answer part (c).

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

(c) Outline the structure of bars 102–158.

...............................................................................................................................
...............................................................................................................................
...............................................................................................................................
...............................................................................................................................
...............................................................................................................................
...............................................................................................................................

The final section of this movement (bars 188–239) will be played TWICE for you to answer part (d).

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

(d) Outline TWO ways in which Haydn uses contrast in this section of the movement.

...............................................................................................................................
...............................................................................................................................
...............................................................................................................................
...............................................................................................................................

End of Question 1
Question 2 (7 marks)

Please turn over
Question 2 (7 marks)

This question is based on Resting Point (1990) for cello and piano by Nigel Sabin.

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

Bars 33–38 will be played SIX times for you to notate the cello part in bars 34–37 in the treble clef.

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

Reproduced with the kind permission of Nigel Sabin

Question 2 continues on page 7
Question 2 (continued)

Part (b) is based on bars 20–33.

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

Bars 20–33 will be played THREE times for you to answer part (b).

<table>
<thead>
<tr>
<th>Time</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>First playing</td>
<td>10 second pause</td>
</tr>
<tr>
<td>Second playing</td>
<td>2 minute pause</td>
</tr>
<tr>
<td>Third playing</td>
<td>2 minute pause</td>
</tr>
</tbody>
</table>

(b) Describe Sabin’s use of silence and expressive techniques in bars 20–33.  

...............................................................................................................................
...............................................................................................................................
...............................................................................................................................
...............................................................................................................................  

End of Question 2
Question 3 (10 marks)
Question 3 (10 marks)

This question is based on an excerpt from *Vitebsk* (1929) by Aaron Copland.

*Vitebsk* is based on the following motif which will now be played ONCE for you.

Bars 28–32 will now be played for you to hear the motif on which the work is based in its original form.

Score Attachment C contains the excerpt (bars 87–183). You have ONE minute to look at the score.

The excerpt (bars 87–183) will be played ONCE for familiarisation.

Question 3 continues on page 11
Bars 87–183 will be played TWICE for you to answer part (a).

Time:  
First playing — 1 minute pause  
Second playing — 3 minute pause

(a) With reference to specific bars and instruments, explain THREE ways the motif is used in bars 87–183.

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

Bar number(s): ........................................ Instrument(s): .................................
Explanation: ..........................................................................................................
.............................................................................................................................

Bar number(s): ......................................... Instrument(s):..........................
Explanation: ...........................................................................................................
.............................................................................................................................

Bar number(s): ......................................... Instrument(s):..........................
Explanation: ..........................................................................................................
.............................................................................................................................

Question 3 continues on page 12
Question 3 (continued)

Bars 138–170 will be played FOUR times for you to answer part (b).

Time: 
- First playing — 10 second pause
- Second playing — 2 minute pause
- Third playing — 2 minute pause
- Fourth playing — 2 minute pause

(b) Describe the relationships between the instruments in bars 138–170. In your answer, refer to specific bar numbers.

.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
.............................................................................................................................
Bars 170–177 will be played THREE times for you to answer part (c).

Time: 
First playing — 10 second pause
Second playing — 1 minute pause
Third playing — 3 minute pause

(c) With reference to specific keys and chords, describe Copland’s use of tonality in bars 170–177.

End of Question 3
Question 4 (10 marks)

You have 20 minutes to answer Question 4.

Composers both break with and maintain musical conventions in their work.

With reference to specific concepts of music, critically examine this statement in relation to at least TWO works you have studied from the Mandatory Topic Music of the last 25 years (Australian focus).

.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................
.......................................................................................................................................................

Question 4 continues on page 18
Score for Question 1

Excerpt from the fourth movement of Symphony No. 96 in D major by Joseph Haydn
Fl.
Ob.
Fg.
Cor. (D)
Trbe. (D)
Timp.

Vl.
Vla.
Vc. e B.
Score for Question 2

Excerpt from *Resting Point* (1990) for cello and piano by Nigel Sabin
Adagio

[c]cello

piano

[lontano]

dim.

molto rit.

a tempo

con sord.

molto rit.

a tempo

molto rit.

p

a tempo

p

a tempo

p

a tempo

dim.

molto rit.
Score for Question 3

Excerpt from Vitebsk (1929) by Aaron Copland

Aaron Copland © Boosey and Hawkes, Inc. All rights reserved. International copyright secured.
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.

I'm going to the clinic
Appointment is today, I'm going to the clinic
to keep the germs away.
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

For ever thou whisperest, two by two, of who is madly in love with you; The car thou needest ev'ry day, let hub-caps scatter where they may.
For ever thou whisperest, two by two, of
who is madly in love with you; The car thou needest
every day, let hubcaps scatter where they may.
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.

Moderato

The weather is so very mild that some would call it warm, Good gracious, aren't we lucky, child? Here comes a thunderstorm.
Tonic chord  Starting note

Moderato  

mf

The weather is so very mild that

some would call it warm, Good gracious, aren't we

lucky, child? Here comes a thunderstorm.
