



STUDENT NUMBER

CENTRE NUMBER

HIGHER SCHOOL CERTIFICATE EXAMINATION

2000

MUSIC

2/3 UNIT (COMMON)

MUSICOLOGY I AND AURAL SKILLS

(35 Marks)

(Reading time: 5 minutes)

DIRECTIONS TO CANDIDATES

- Write your Student Number and Centre Number at the top right-hand corner of this page, on the first page for each question, and on any manuscript used.
- Attempt ALL questions.
- Answer the questions in the spaces provided in this paper.

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**2000
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MUSIC
2/3 UNIT—MUSICOLOGY I AND AURAL SKILLS**

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All instructions, musical examples and pauses for reading and writing are included on this recording.

Marks

QUESTION 1 (10 marks)

This question is based on the third movement from *Refractions at Summer Cloud Bay* (1989) by Nigel Westlake.

Score Attachment A contains the score of this movement. The movement is in RONDO form. The sections are marked on the score. You have ONE minute to look at the score.

Time: One minute pause

The whole movement will be played ONCE for familiarisation.

Bars 1–18 will be played ONCE for you to answer part (a).

Time: One playing — 2 minute pause

(a) Explain the following performance directions:

2

(i)  (bar 14)

.....
.....

(ii) pizz slap (bar 14)

.....
.....

Question 1 continues on page 4

QUESTION 1 (Continued)

Marks

Bars 1–18 will be played ONCE more for you to answer part (b).

Time: One playing — 3 minute pause

Refer to the piccolo part in bars 3 and 4, indicated by the shaded area on the score.

(b) Describe how this pitch material has been used in the cello part, bars 7–10.

2

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.....

Bars 18–21 will be played TWICE for you to answer part (c).

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

(c) Describe the relationship between the bass clarinet part and the piccolo part in these bars.

2

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.....

Section A (bars 1–13) and Section C (bars 22–35) will be played TWICE for you to answer part (d).

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

Refer to Sections A (bars 1–13) and C (bars 22–35).

(d) Compare the treatment of duration in these two sections.

4

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Question 1
Total

10

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QUESTION 2 (9 marks)

Marks

Part (a) is a melody dictation based on an excerpt from *The Lark Ascending* (1914) by Vaughan Williams.

- (a) The excerpt will be played **SIX** times for you to notate the Flute melody (bars 69–74) and the Clarinet I melody (bars 75–78) on the staves below.

5

- Time: First playing — short pause
 Second playing — short pause
 Third playing — 30 second pause
 Fourth playing — 2 minute pause
 Fifth playing — 2 minute pause
 Sixth playing — 2 minute pause

Allegretto tranquillo (quasi Andante)

b. 69

Flute

Clarinet I (at sounding pitch)

b. 71

Fl.

b. 74

Cl. I

b. 75

Fl.

b. 78

Cl. I

QUESTION 2 (Continued)

Marks

Parts (b) and (c) are based on another excerpt from *The Lark Ascending*.

Score Attachment *B* contains the score of this excerpt.

You have ONE minute to look at the score.

The excerpt will be played TWICE for you to answer parts (b) and (c).

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

In bar 10, two chords are marked X and Y.

- (b) Identify these chords by using letter names, and indicate whether they are major or minor, eg C min, C maj.

1

	<i>X</i>	<i>Y</i>
Chord		

- (c) Identify THREE harmonic features and explain their use in this excerpt.

3

- (i)
-
- (ii)
-
- (iii)
-

**Question 2
Total**

9

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QUESTION 3 (6 marks)

Marks

This question is based on two versions of the theme from the television show *Mr Ed*, the original television theme by Livingston and Evans (1960), and an arrangement by Donald Fraser (1997).

Score Attachment *C* contains the *original* theme. You have ONE minute to look at the score.

The *original* theme will be played TWICE for familiarisation.

- First playing — short pause
- Second playing — short pause

An excerpt from the Fraser arrangement will be played THREE times for you to answer the question. The *original Mr Ed* theme will be heard again before the third playing.

- Time:
- First playing — 30 second pause
 - Second playing — 2 minute pause
 - Original *Mr Ed* Theme — short pause
 - Third playing — 5 minute pause

Identify and describe THREE ways in which the original *Mr Ed* theme has been transformed and developed in the Fraser arrangement.

- (a)
-
-
-

Question 3 continues on page 8

QUESTION 3 (Continued)

Marks

(b)
.....
.....
.....

(c)
.....
.....
.....

6 Question 3
 Total

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QUESTION 4 (10 marks)

Marks

You have twenty minutes to complete Question 4.

Musical works written since 1970 share as many similarities as they do differences.

Discuss this statement by referring to at least TWO works you have studied from the mandatory topic, *Music 1970 Onwards*.

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Question 4 continues on page 10

QUESTION 4 (Continued)

Marks

A large area of the page is filled with horizontal dotted lines, providing space for the student to answer Question 4.

Question 4 continues on page 11

QUESTION 4 (Continued)

Marks

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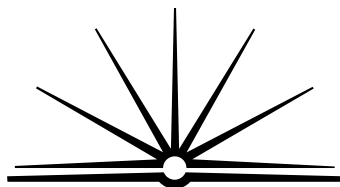
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Question 4 continues on page 12



B O A R D O F S T U D I E S
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

2000

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MUSICOLOGY I & AURAL SKILLS

SCORE ATTACHMENT A

SCORE FOR QUESTION 1

Refractions at Summer Cloud Bay by Nigel Westlake

Refractions at Summer Cloud Bay

3rd mvt.

Nigel Westlake 1989

All parts are notated at sounding pitch

A ♩ = 158

piccolo

Bass clar. (in C)

violin

viola

violoncello

picc

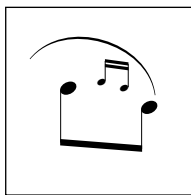
B. cl

vin

vla

cell

Westlake N, Refractions at Summer Cloud Bay, 3rd movement.
Reproduced with permission of Rimshot Music Australia Pty Ltd.



rhythm of first
beat of Bar 4

3

7

picc

B. cl

vln

vla

cell

arco pizz

arco pizz

arco pizz

A

8va

10

picc

B. cl

vln

vla

cell

arco pizz

arco pizz

arco pizz

13

B

5

picc

B. cl

vln

vla

cell

erese.

(slap tongue)

f

(pizz slap)

f

(pizz slap)

f

(pizz slap)

f

15

picc

B. cl

vln

vla

cell

17

picc

B. cl

vln

vla

cell

A

ff

mf

mf

mf

mf

(pizz)

arco

(pizz)

(pizz)

20

picc

B. cl

vln

vla

cell

C

22

f

ff

ff

ff

pizz

arco

pizz

arco

arco

arco

23

picc

B. cl

vln

vla

cell

26

picc

B. cl

vln

vla

cell

29

30

picc

B. cl

vln

vla

cell

cresc.

ff

mf 3

pizz

31

picc
B. cl
vln
vla
cell

mf pizz arco pizz arco

3

A

Detailed description: This system contains measures 31, 32, and 33. The Piccolo part (picc) features a melodic line with slurs and accents, including a triplet in measure 33. The Bass Clarinet (B. cl) part has a steady eighth-note accompaniment. The Violin (vln) part alternates between pizzicato (pizz) and arco (arco) playing. The Viola (vla) and Cello (cell) parts provide harmonic support with sustained notes and rhythmic patterns.

34

picc
B. cl
vln
vla
cell

pizz arco pizz arco

A 8va

Detailed description: This system contains measures 34, 35, and 36. Measure 34 is marked with a box labeled 'A'. The Piccolo part continues its melodic line. The Bass Clarinet part maintains its accompaniment. The Violin part continues to alternate between pizzicato and arco. The Viola and Cello parts continue their respective parts. A '8va' marking is present above the Piccolo staff in measure 36.

37

picc
B. cl
vln
vla
cell

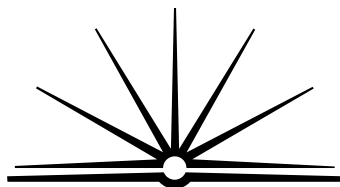
pizz arco

8va-1

Detailed description: This system contains measures 37, 38, and 39. The Piccolo part has a melodic line with slurs. The Bass Clarinet part has a steady accompaniment. The Violin part alternates between pizzicato and arco. The Viola and Cello parts continue their parts. A '8va-1' marking is present above the Violin staff in measure 39.

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B O A R D O F S T U D I E S
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MUSICOLOGY I & AURAL SKILLS

SCORE ATTACHMENT *B*

SCORE FOR QUESTION 2

Parts (b) and (c) ONLY

The Lark Ascending by Vaughan Williams

5

a Tempo

10

2 Fl.
1 Ob.
2 Cl. in A
2 Fag.
2 Cor. in F
Tri.
Vln. Solo
Vln. I
Vln. II
Viola
Cello
C.B.

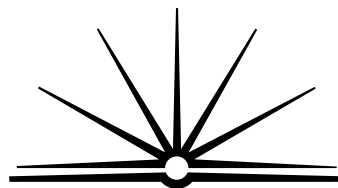
p cantabile
pp
pp
ppp
ppp

ppp
X Y

15

2 Fl.
1 Ob.
2 Cl. in A
2 Fag.
2 Cor. in F
Tri.
Vln. Solo
Vln. I
Vln. II
Viola
Cello
C.B.

SOLO
ppp
ppp
con sord.
pp
10
unis.



B O A R D O F S T U D I E S
NEW SOUTH WALES

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MUSICOLOGY I & AURAL SKILLS

SCORE ATTACHMENT C

SCORE FOR QUESTION 3

Television theme from *Mr Ed* by Livingston and Evans

Moderately, with humor

A horse is a horse, of course, of course, and no one can talk to a horse, of course. That is, of course, unless the horse is the famous Mister Ed. Go right to the source and ask the horse, he'll give you the answer that you'll endorse; He's always on a steady course. Talk to Mister Ed! People yak - ki - ty - yak a streak and waste your time o' day; But Mister Ed will never speak unless he has something to say! A horse is a horse, of course, of course, and this one - 'll talk 'til his voice is hoarse. You never heard of a talk - ing horse? Well, lis - ten to this, I am Mis - ter Ed!

Chords: C, G7, C, F, Fdim, F, Fdim, F, Fdim, F, Fdim, F, Cdim, C, D7, G7, C, G7, F#9, G9, N.C., G7, C, Dm7, G7, C.

Extract from an arrangement of Mr Ed by Donald Fraser. Used with permission of Delos International, Inc.