

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

2002

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

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Centre Number

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Student Number

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.

Marks

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. **1**

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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. **2**

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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. **3**

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End of Question 1

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Centre Number

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Student Number

Marks

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. **2**

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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. **3**

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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? **3**

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End of Question 2

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Centre Number

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Student Number

Marks

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.

5

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

$\bullet = c.78$

3

5 6

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:

Time:	Morricone	—	10 second pause
	Purcell	—	10 second pause
	Morricone	—	1 minute pause
	Purcell	—	3 minute pause

- (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. **3**

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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? **3**

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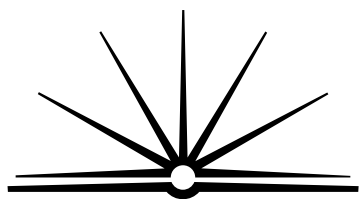
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End of Question 3

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

2002

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment A

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

♩ = 120

The first system of the score consists of five staves. From top to bottom: Violin 1, Violin 2, Viola, Cello, and Drum. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 120. The Violin 1 part begins with a dynamic marking of *f* and plays a melodic line. The Viola and Cello parts play a rhythmic accompaniment of eighth notes, also marked *f*. The Drum part plays a steady eighth-note pattern, marked *f*. The Violin 2 part is silent in this system.



The second system of the score consists of five staves. From top to bottom: Violin 1, Violin 2, Viola, Cello, and Drum. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Violin 1 part begins with a measure rest followed by a measure with a fingering '5' above the staff, then continues with the melodic line. The Viola and Cello parts continue with their eighth-note accompaniment. The Drum part continues with its eighth-note pattern. The Violin 2 part remains silent.

9

Vln. 1

Vln. 2

Vla.

Vlc.

Drum

mf

mf

mf

mf

mf

13

Vln. 1

Vln. 2

Vla.

Vlc.

Drum

f

mf

f

f

f

f

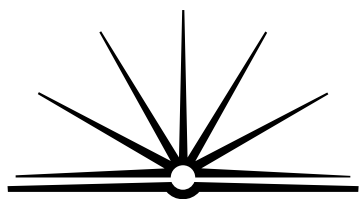
f

f

f

f

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B O A R D O F S T U D I E S
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2002

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment *B*

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

Excerpt from *A Play of Shadows: Fantasy for Flute and Orchestra* (1990) by Joseph Schwantner

4/4 9/8 8/8 7/8 9/8 [85] [♩ = 114] (8)

fls. [1] [2]

obs. [1] [2]

clar. [1] [2] *mp* *dim.* (change to b. clarinet) *pp*

bsns. [1] [2]

hrns. [1] [2] [85]

tpt. [1] [2]

tbn. [1] [2] (8)

pn. *mf* (→) (8)

hp. *mf* (→) [85]

t.blks 1 (temple blocks) *pp* timbales *pp* *cresc.*

tom-toms 2 (b. drum) *pp* *cresc.* (wooden mallets)

b.drums 3 *pp* *cresc.*

[solo flute] 2/4 *dim.* (81) strings: 9/8 (82) *pp* *transparente, delicatiss.* 8/8 (83) 7/8 (84) 9/8 [♩ = 114] [85] (8)

vlns. I *pp* *sempre*

vlns. II *pp* *sempre*

vlas. *pp* *sempre*

ves. *pp* *sempre*

obs. *pp* *sempre*

7/8 9/8 8/8 7/8 ⁹⁰ (4/4)

fls. [1] [2]

obs. [1] [2]

clar. 1

b. clar. in Bb

bsns. [1] [2]

hrns. [1] [2]

tpt.

tbn.

pn. {

hp. {

timbales 1

tom-toms 2

b.drums 3

[solo flute]

vlns. I [1] [2]

vlns. II [1] [2]

vlas. [1] [2]

ves. [1] [2]

cbs.

(86) 7/8 (87) 9/8 (88) 8/8 (89) 7/8 ⁹⁰ (4/4)

dim. poco a poco

dp → -8bassa -dp→

90

gliss.

diva2

4/4 [♩=58]

fls. [1] *tran.* *vaporoso* *pp* *pp* *p* *pp*

fls. [2] *tran.* *vaporoso* *pp* *pp* *p* *pp*

obs. [1]

obs. [2] *legato* *9:8* *p* *pp* *pp* *p* *pp*

clar. 1 *pp* *dim.* *pp* *pp* *p* *pp*

b. clar. *pp* *dim.* *pp* *pp* *p* *pp*

bsns. [1] *pp* *dim.* *pp* *pp* *p* *pp*

bsns. [2] *pp* *dim.* *pp* *pp* *p* *pp*

hrns. [1] *1°* *p* *mp*

hrns. [2] *p* *mp*

tpt.

tbn. *pp* *dim.* *pp* *pp* *p* *mp*

pn. *pp* *dim.* *pp* *pp* *p* *mp* *sonoro* *dp* *p* *mp* *-(dp)*

hp. *p* *(gently)*

vibes 1 *ped* *pp* *pp* *pp* *pp* *pp* *-(ped)*

glock. 2 *pp* *pp* *pp* *pp* *pp* *pp*

bell tree 3 *pp* *pp* *pp* *pp* *pp* *pp* *(bell tree)* *pp* *(susp cym)* *pp* *(crotales)*

[solo flute] *legato* *10:8* *f* *sub* *pp* *pp* *mp* *p* *mp* *mf*

vlns. I *mp* *dim.* *pp* *gliss* *p* *dim.* *poco a* *poco* *pp*

vlns. II *mp* *dim.* *pp* *gliss* *p* *dim.* *poco a* *poco* *pp*

vlas. *mp* *dim.* *pp* *gliss* *p* *dim.* *poco a* *poco* *pp*

ves. *mp* *dim.* *pp* *gliss* *p* *dim.* *poco a* *poco* *pp*

cbs. *mp* *dim.* *pp* *gliss* *p* *dim.* *poco a* *poco* *pp*

(91) (92) (93)

95

fls. [1] *fff* < *mp* > *fff* change to piccolo

fls. [2] *fff* < *mp* > *fff*

obs. [1]

obs. [2]

clar. I

b. clar. *fff* < *mp* > *fff*

bsns. [1]

bsns. [2]

95

hrns. [1] *pp*

hrns. [2]

tpt.

tbn.

pn. (→)

hp. *mp* *f* (acc.)

1

2

3

[solo flute] *fp* *mp* *mf* *f* *mp* *p* (94) 95 (96)

vlns. I *mf* *mp* *p* *ff* (gliss.)

vlns. II *mf* *mp* *p* *ff* (gliss.)

vlas. *mf* *mp* *p* *ff* (gliss.) unis.

ves. *mf* *mp* *p* *ff* (gliss.) unis.

chs. *mf* *mp* *p* *ff* (gliss.) unis.

$\text{♩} = 96$

100

$\left(\frac{9}{8}\right)$

picc.

fl. 1

obs.

clar. 1

b. clar.

bsns.

hrns.

tpt.

tbn.

pn.

hp.

susp. tri.

susp. cym.

bell tree

[solo flute]

vlins. I

vlins. II

vlas. (dna²)

ves. (dna²)

obs.

Musical score for woodwinds and brass instruments. The score includes parts for piccolo, flute 1, oboe (1 and 2), clarinet 1, bass clarinet, bassoon (1 and 2), horn (1 and 2), trumpet, and trombone. The woodwinds and bassoon parts are active, with various dynamics and articulations. The brass instruments are mostly silent in this section.

Musical score for piano and percussion instruments. The piano part is mostly silent. The harp part has a melodic line with dynamics p and 100 . The percussion section includes suspended triangle (1 and 2), suspended cymbal, and bell tree. The triangle and cymbal parts have dynamics pp and pp , and include instructions like *l.v.*, *(play with tri beater)*, and *(bell tree)*.

Musical score for solo flute. The part is active with dynamics pp and pp , and includes a *Loco* marking. It is numbered (97) and (98).

Musical score for strings and oboe. The strings (Violins I and II, Violas, and Cellos/Double Basses) enter at measure 100 with the instruction *(99) strings: delicatiss sempre* and dynamics pp . The oboe part is mostly silent.

9/8 101

picc.

fl. 1

obs. [1, 2]

clar. I

b. clar.

bsns. [1, 2]

hrns. [1, 2]

tpt.

tbn.

pn.

hp. (P)

susp. tri. 1

susp. cym. 2

bell tree 3

[solo flute] (101) (102) *arise* *mp* *dim.*

vlns. I [1, 2]

vlns. II [1, 2]

vlas. [1, 2]

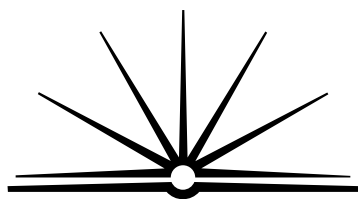
ves. [1, 2]

obs.

(6/8)

(6/8)

(6/8)



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

2002

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Music 2

Score Attachment C

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

Excerpt from *Timon of Athens* by Purcell

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41

Musical score for measures 41-44. The score is written for four staves: two grand staves (treble and bass clef) and two bass staves (alto and bass clef). The key signature is one flat (B-flat). The music consists of eighth and sixteenth notes with rests.

//

45

Musical score for measures 45-49. The score is written for four staves: two grand staves (treble and bass clef) and two bass staves (alto and bass clef). The key signature is one flat (B-flat). The music consists of eighth and sixteenth notes with rests.

//

50

Musical score for measures 50-54. The score is written for four staves: two grand staves (treble and bass clef) and two bass staves (alto and bass clef). The key signature is one flat (B-flat). The music consists of eighth and sixteenth notes with rests.

55

Musical score for measures 55-59. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The music consists of eighth and sixteenth notes with rests. Measure 55 starts with a treble staff note G4 and a bass staff note G2. Measure 56 has a treble staff note A4 and a bass staff note A2. Measure 57 has a treble staff note B4 and a bass staff note B2. Measure 58 has a treble staff note C5 and a bass staff note C3. Measure 59 has a treble staff note D5 and a bass staff note D3.

//

60

tr

Musical score for measures 60-64. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The music consists of eighth and sixteenth notes with rests. Measure 60 starts with a treble staff note E4 and a bass staff note E2. Measure 61 has a treble staff note F4 and a bass staff note F2. Measure 62 has a treble staff note G4 with a trill (*tr*) and a bass staff note G2. Measure 63 has a treble staff note A4 and a bass staff note A2. Measure 64 has a treble staff note B4 and a bass staff note B2.

//

65

tr

Musical score for measures 65-69. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The music consists of eighth and sixteenth notes with rests. Measure 65 starts with a treble staff note C5 and a bass staff note C3. Measure 66 has a treble staff note D5 with a trill (*tr*) and a bass staff note D3. Measure 67 has a treble staff note E5 and a bass staff note E3. Measure 68 has a treble staff note F5 and a bass staff note F3. Measure 69 has a treble staff note G5 and a bass staff note G3.

70

tr.

tr.

//

75

tr.

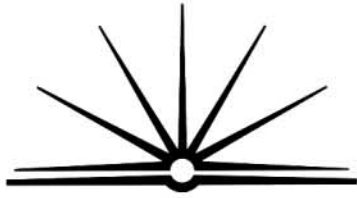
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80

tr.

1.

2.



BOARD OF STUDIES
NEW SOUTH WALES

2002

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EXAMINATION**

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Centre Number

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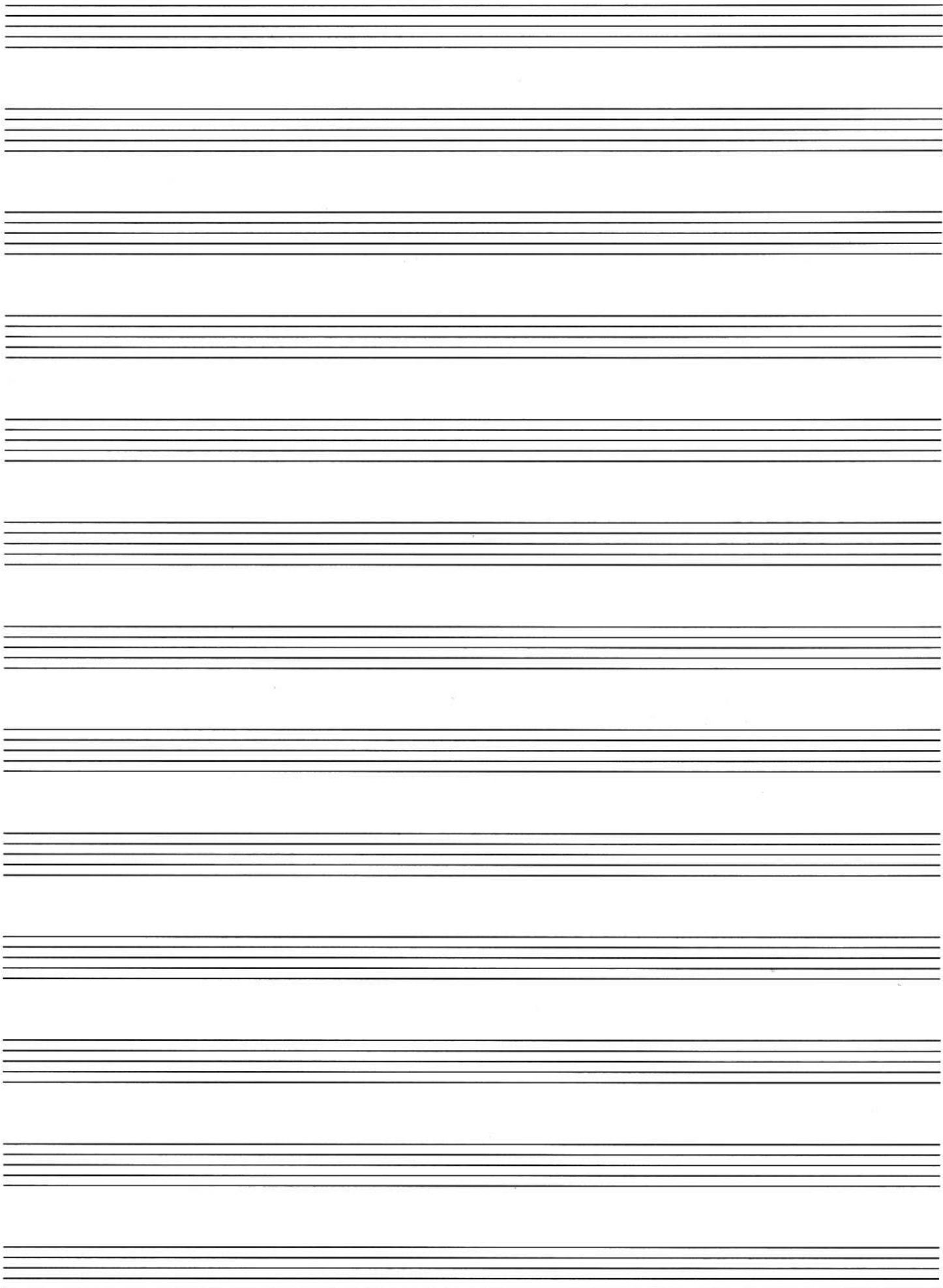
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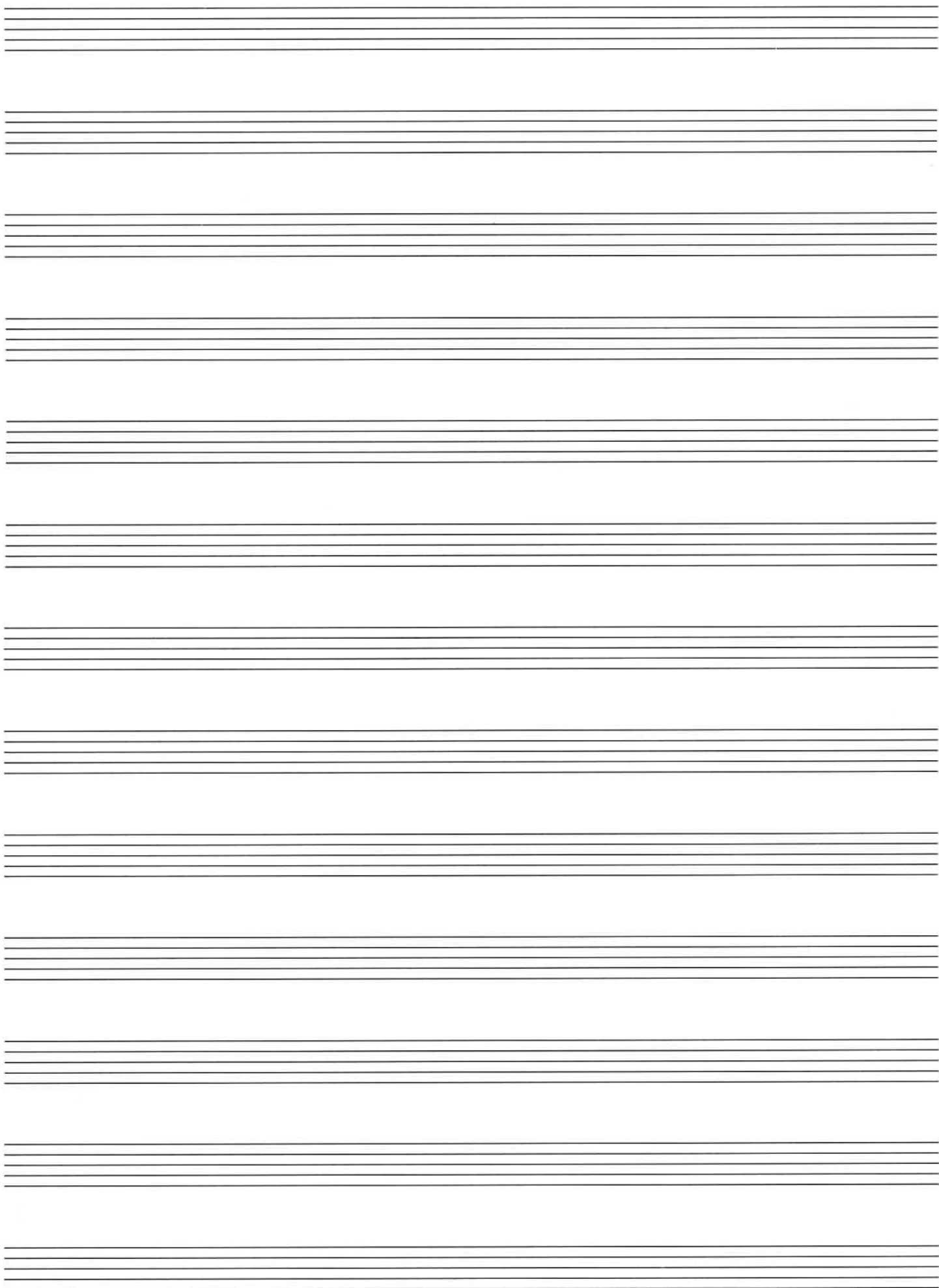
Music

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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