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Centre Number

2015 HIGHER SCHOOL CERTIFICATE
EXAMINATION

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Student Number

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Music 2

Musicology and Aural Skills

General Instructions

- Reading time – 5 minutes
- Write using black pen
- Manuscript paper is provided on pages 11–13
- Extra writing space is provided on pages 14–15
- Score Attachments are provided with this paper
- Write your Centre Number and Student Number at the top of this page

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.

Manuscript paper is provided on pages 11–13. If you use this space, clearly identify the question or question part to which the music refers.

Extra writing space is provided on pages 14 and 15. If you use this space, clearly indicate which question you are answering.

Question 1 (7 marks)

This question is based on TWO excerpts from Movement 1 of *String Quartet No. 6, Op. 18, No. 6* (1801) by Ludwig van Beethoven.

The scores of these excerpts are Score Attachments *A(i)* and *A(ii)*.

You have ONE minute to look at the scores.

Bars 1–44 (Score Attachment *A(i)*) will be played THREE times for you to answer part (a).

Times: First playing — short pause
 Second playing — 30 second pause
 Third playing — 2 minute pause

(a) Describe the roles of the instruments in this excerpt. **3**

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Question 1 continues on page 3

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Question 1 (continued)

Bars 91–174 (Score Attachment A(ii)) will be played THREE times for you to answer part (b).

Times: First playing — short pause
 Second playing — 30 second pause
 Third playing — 3 minute pause

- (b) How is the melodic material treated in this excerpt? In your answer, make specific reference to the score. 4

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End of Question 1

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Question 2 (9 marks)

This question is based on *Waltz* from *Jazz Suite No. 1* (1934) by Dmitri Shostakovich.

Note: There is no score attachment for this question.

Part (a) is based on a 16 bar excerpt from *Waltz*.

The excerpt will be played SIX times for you to answer part (a).

Times:	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

(a) Notate the pitch and rhythm of the trumpet on the staves provided.

5

Do NOT write in this area.

Question 2 continues on page 5

Question 2 (continued)

Part (b) is based on a different excerpt from *Waltz*.

The excerpt will be played **THREE** times for you to answer part (b).

Times: First playing — short pause
 Second playing — 1 minute pause
 Third playing — 3 minute pause

(b) Explore how contrast is achieved in this excerpt.

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End of Question 2

Question 3 (9 marks)

This question is based on *III. Militiamen* from *Living Toys* (1993) by Thomas Adès.

The score of *III. Militiamen* is Score Attachment B.

You have ONE minute to look at the score.

The movement will be played THREE times for you to answer part (a).

Times: First playing — 1 minute pause
 Second playing — 2 minute pause
 Third playing — 3 minute pause

- (a) Explain how expressive techniques are used to create musical interest in this movement. **4**

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Question 3 continues on page 7

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Question 3 (continued)

The movement will be played THREE times for you to answer part (b).

- Times: First playing — 1 minute pause
- Second playing — 2 minute pause
- Third playing — 3 minute pause

(b) Analyse the treatment of rhythm in this movement, with specific reference to the score.

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End of Question 3



Question 4 (10 marks)

This question is based on *Möbius Strip* from *Five of One, Half a Dozen of the Other...?* (2000) by Stuart Greenbaum.

The score of *Möbius Strip* is Score Attachment C.

You have ONE minute to look at the score.

The movement will be played FOUR times.

- Times: First playing — short pause
- Second playing — 2 minute pause
- Third playing — 2 minute pause
- Fourth playing — 20 minute pause

Compare how the concepts of music have been manipulated in *Möbius Strip* and ONE other work you have studied.

In your answer, make reference to the scores of both works.

The other work MUST be chosen from EITHER the mandatory topic OR from your additional topic.

..... Title Composer
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Question 4 continues on page 9

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Question 4 (continued)

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Question 4 continues on page 10

Question 4 (continued)

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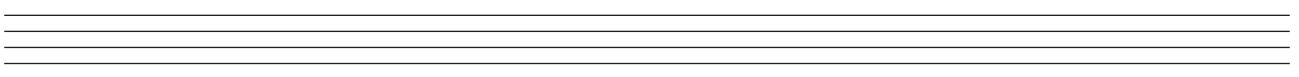
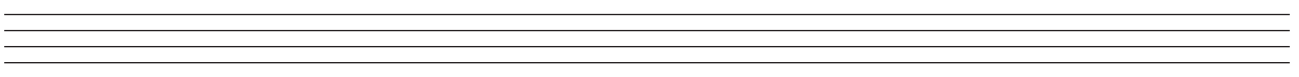
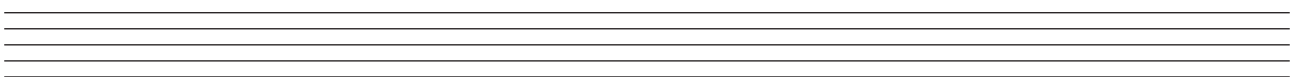
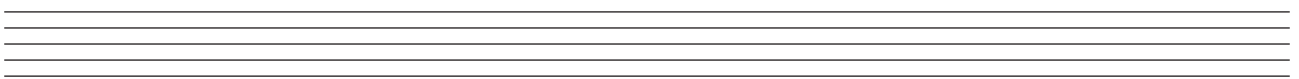
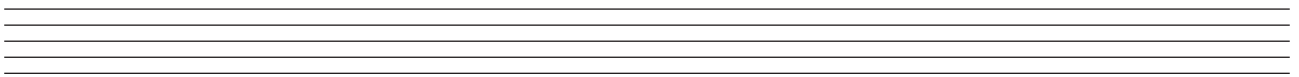
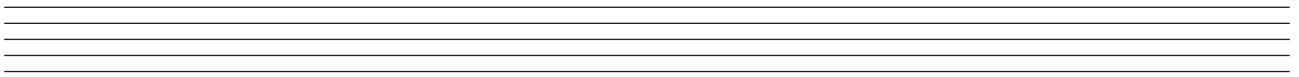
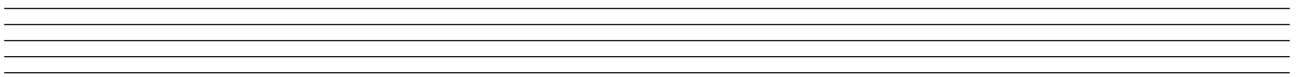
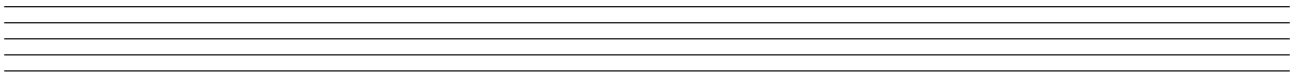
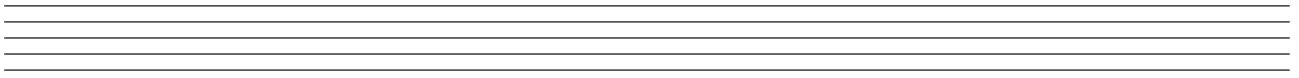
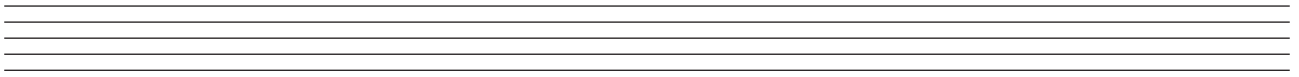
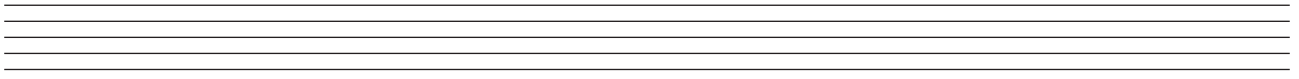
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End of paper

Music — manuscript paper



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Blank lined area for writing, consisting of 12 sets of horizontal lines.

Extra writing space

If you use this space, clearly indicate which question you are answering.

Do NOT write in this area.

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Music 2

Score Attachment A(i)

Score for Question 1 (a)

Excerpt from *String Quartet No. 6, Op. 18, No. 6*, Movement 1,
by Ludwig van Beethoven

Allegro con brio.

5

Violino I.

Violino II.

Viola.

Violoncello.

Musical score for measures 5-10. The score is in 3/4 time and features four staves: Violino I, Violino II, Viola, and Violoncello. Measure 5 is marked with a box containing the number 5. Dynamics include *fp* (fortissimo piano) and *p* (piano). The Violino I part has a melodic line with some grace notes. The Violino II and Viola parts play a rhythmic accompaniment of eighth notes. The Violoncello part has a bass line with some rests.

10

Musical score for measures 10-20. The score continues with the same four staves. Measure 10 is marked with a box containing the number 10. Measure 15 is marked with a box containing the number 15. Measure 20 is marked with a box containing the number 20. Dynamics include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). The Violino I part has a melodic line with some grace notes. The Violino II and Viola parts play a rhythmic accompaniment of eighth notes. The Violoncello part has a bass line with some rests.

Musical score for measures 20-25. The score continues with the same four staves. Measure 25 is marked with a box containing the number 25. Dynamics include *fp* (fortissimo piano), *f* (forte), and *pp* (pianissimo). The Violino I part has a melodic line with some grace notes. The Violino II and Viola parts play a rhythmic accompaniment of eighth notes. The Violoncello part has a bass line with some rests.

30

35

Musical score for measures 30-35. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic markings include *cresc.* (crescendo) and *sf* (sforzando). The notation includes slurs, ties, and various articulation marks.

40

Musical score for measures 40-45. The score continues with four staves. The key signature remains two flats. The music is characterized by dense textures, particularly in the upper staves, with frequent use of *f* (forte) and *sf* (sforzando) dynamics. The notation includes complex rhythmic figures and slurs.

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Music 2

Score Attachment A(ii)

Score for Question 1 (b)

Excerpt from *String Quartet No. 6, Op. 18, No. 6*, Movement 1,
by Ludwig van Beethoven

95

Musical score for measures 95-100. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f*, *sf*, and *p*. A double bar line is present at the beginning of measure 95.

100

Musical score for measures 100-105. The score is written for four staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *p*, *pp*, *cresc.*, and *fp*. A double bar line is present at the beginning of measure 100.

105

110

Musical score for measures 105-110. The score is written for four staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *cresc.*, *fp*, and *f*. A double bar line is present at the beginning of measure 105.

115

Musical score for measures 115-119. The system consists of three staves (treble, alto, and bass clefs). Measure 115 starts with a forte (*sf*) dynamic. The music features a melodic line in the upper staves and a bass line in the lower staff. Dynamics include *sf* and *p*.

120

125

Musical score for measures 120-129. The system consists of three staves. Measure 120 begins with a forte (*f*) dynamic. The music continues with complex rhythmic patterns and dynamics ranging from *f* to *p*.

130

Musical score for measures 130-134. The system consists of three staves. Measure 130 starts with a piano (*p*) dynamic. The music features a melodic line in the upper staves and a bass line in the lower staff. Dynamics include *p*, *cresc.*, and *f*.

135

140

Musical score for measures 135-144. The system consists of three staves. Measure 135 starts with a fortissimo (*ff*) dynamic. The music features a melodic line in the upper staves and a bass line in the lower staff. Dynamics include *ff*, *f*, *fp*, and *pp*.

145

150

Musical score for measures 145-154. The system consists of three staves. Measure 145 starts with a piano (*p*) dynamic. The music features a melodic line in the upper staves and a bass line in the lower staff. Dynamics include *p* and *f*.

155

160

Musical score for measures 155-160. The score is written for four staves (two treble clefs and two bass clefs) in a key signature of two flats. Measures 155-160 feature a piano (*p*) dynamic. The music consists of flowing sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves.

165

170

Musical score for measures 165-170. The score continues from the previous system. Measures 165-170 feature a piano (*p*) dynamic. The music includes dynamic markings of *cresc.* (crescendo) and *decresc.* (decrescendo) in measures 168 and 170. The texture remains consistent with the previous system.

Musical score for measures 171-174. The score is written for four staves. Measures 171-174 feature a piano (*p*) dynamic in the first half and a pianissimo (*pp*) dynamic in the second half. The music consists of sustained notes and rests, with a first finger (*1*) fingering indicated in several places.

Music 2

Score Attachment B

Score for Question 3

III. Militiamen from *Living Toys* by Thomas Adès

Reproduced by permission of Faber Music Limited

III Militiamen

♩ = 56

Picc.

Ob.

B. Cl.

C. Bsn.

Hn.

Picc. Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *fffz*

Ob. *fffz*

B. Cl. *fffz* *pp*

C. Bsn. *pp*

Hn.

Picc. Tpt. *f* *p* *f* *p*
ja i A i A i A i i ju ja A i a i jar i

Tbn.

Perc. *fffz* *f* *pp*

Pno. *f*

Vln. I *fffz*

Vln. II *fffz*

Vla. *fffz*

Vc. *fffz*

Cb. *mp* *pizz.***

Picc.

Ob.

B. Cl.

C. Bsn.

Hn.

Picc. Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for page 7, featuring woodwinds, brass, strings, and percussion. The score includes various dynamics such as *pp*, *mp*, *p*, *f*, and *mf*. Performance instructions include *pizz.***, *sul pont.*, *slap*, and *ord.*. The Picc. Tpt. part includes lyrics: "ja i a di a ja" and "i ja i ja". The Percussion part features a complex rhythmic pattern with triplets and a 5:4 time signature.

Picc. *sffz*

Ob. *sffz*

B. Cl. *mf* *pp* *sffz*

C. Bsn. *p* *mf* *pp* *p*

Hn.

Picc. Tpt. di ja di ja ja djar i ja di ja di ja it ja dl ar ja dl ar i *sffz*

Tbn. (*p*)

Perc. *sffz* (*p*) *f* *p*

Pno. *pp* *f*

Vln. I *sffz*

Vln. II *sffz*

Vla. *sffz*

Vc. *sffz* arco

Cb. slap *mf* slap *f*

Picc. *fff*

Ob. *f fff*

B. Cl. *pp mp f fff*

C. Bsn. *fff pp p mp*

Hn. *fff f fff*

Picc. Tpt. *f* jar! i da i da i da i jar jar jar jer! d l d l d di dlja du li *mf*
(poco a poco più approssimativo il ritmo)

Tbn. *ff (p) ff*
(plunger in)

Perc. *fff sub. p*

Pno. *mp*

Vln. I *fff* *pizz.* *arco* *fff*

Vln. II *fff* *pizz.* *arco* *fff*

Vla. *fff*

Vc. *fff* *f* *pizz.* *arco* *fff*

Cb. *fff* *mf* *slap* *f* *arco* *fff* *pizz. (non gliss.)* *f*

Picc.
Ob.
B. Cl.
C. Bsn.
Hn.
Picc. Tpt.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

dja dl dar di dlja du li djat di ja di jai di dljat di d l jat i

pizz. (non gliss.) f vib. (non gliss.) vib. pizz. trem.

Picc. *mf mp mf*

Ob.

B. Cl. *mf solido mf*

C. Bsn. *mf solido mf*

Hn. *mf solido mf*

Picc. Tpt. ja d l ai d l ai ja di jar la ju

Tbn. (plunger in) $\frac{1}{2}$ sim. *mf solido, growling mf*

Perc. *5:4 sffz mf p* F.D. snares on *5:4 sffz mf p*

Pno. *mf*

Vln. I *f mf f*

Vln. II *f mf f*

Vla. *f f*

Vc. arco *mf solido arco mf*

Cb. pizz. trem. *mf solido mf*

Picc. *mp* *mf* *mp* *mf*

Ob. *mf* *f*

B. Cl. *mf*

C. Bsn. *mf*

Hn. *mf*

Picc. Tpt. i dl at da dt di da da di da da dr da dr di da da dr da da da ja da i jer

Tbn. *mf*

Perc. *fffz* *mf p* *5:6* *5:6* *7:6* *5:4*

Pno. *mf* *loco* *f*

Vln. I *mf* *sul pont.* *f* *ord.* *mf* *sul pont.* *f* *ff*

Vln. II *mf* *sul pont.* *f* *ord. (e)* *mf* *sul pont.* *f* *ff*

Vla. *sul pont.* *ord.* *sul pont.* *ord.* *ff*

Vc. *mf*

Cb. *mf*

Picc. *mf* *mp* *mf* *ff sub.*
 Ob. *f* *f* *ff sub.*
 B. Cl. *f* *ff* *mf*
 C. Bsn. *ff > mf < f* *ff* *mf*
 Hn. *f* *mf* *f* *mf*
 Picc. Tpt. *i jar du di i jar i jar* *i jat ja du de i ja dl u di i ja*
 Tbn. *f* *ff* *mf* *f* *mf*
 Perc. *fff* *mf* *pp* *p* *cresc.*
 Pno. *mf* *mf* *ff sub.*
 Vln. I *f* *mf* *f* *ff* *mf* *ff sub.*
 Vln. II *f* *mf* *f* *ff* *mf* *ff sub.*
 Vla. *f* *ff* *ff* *ff*
 Vc. *ff* *mf < ff* *mf* *f*
 Cb. *ff* *mf < ff* *mf* *f*

Picc. *f* \rightarrow *p* *p cresc.* *tr* *tr* *ff*

Ob. *f* \rightarrow *p* *p cresc.* *tr* *tr* *ff*

B. Cl. *f* *mf* *cresc.*

C. Bsn. *f* *mf* *cresc.*

Hn. *f* *p* *cresc.* *f*

Picc. Tpt. *senza tempo* *in tempo principale*
 da da da i ja d l d l i ja! i ja i jr dh dlr dlr i ja

Tbn. *f* *p* *cresc.* *f*

Perc. *fff* *f* *ff* *mf (cresc. sempre)* *ff* *f* *fp* *fp*

Pno. *f* *f* *mf* *f* *mf* *tr*
 con Ped.

Vln. I *f* *p cresc.* *ff*

Vln. II *f* *p cresc.* *ff*

Vla. *f* *p cresc.* *ff*

Vc. *f* *p* *cresc.* *ff*

Cb. *f* *p* *cresc.* *ff*

Picc. *(ff)*
 Ob. *(ff)*
 B. Cl. *fff*
 C. Bsn. *fff*
 Hn. *ff*
 Picc. Tpt. *f* *fff sempre*
 Tbn. *ff* *f* *(plunger in sempre)*
 Perc. *fp* *ff* *f* *mf* *p*
 Pno. *f* *ff* *f*
 Vln. I
 Vln. II
 Vla.
 Vc. *fff* *ff*
 Cb. *fff* *ff*

ja i ja ja d l d l di ja di ja di ja di ja di
sempre { *mf* S.D., F.D. / *ff* B.D. }

Picc. *ff*

Ob.

B. Cl. *fff* *ff* *fff* *fff* *ff*

C. Bsn. *fff* *ff* *fff* *ff*

Hn. *ff* *ff*

Picc. Tpt. *(liberamente)*
I I I I ja I dlija di ja di ja di ja di i ja ija i ja di ja di ja di jer jer

Tbn. *f* *ff* *ff* *f* *ff*

Perc. *(mf)* *(ff)*

Pno. *ff* *mf* *ff* *f* *f*

Vln. I *ff* *ff* *pizz.*

Vln. II *sul pont. → ord.* *f*

Vla. *ff* *sul pont. → ord.* *f*

Vc. *ff* *fff* *ff* *fff* *ff*

Cb. *ff* *fff* *ff* *fff* *ff*

Picc. *f* *f*

Ob. *f* *f*

B. Cl. *f* *f*

C. Bsn. *f* *fff* *f*

Hn. *f* *mf*

Picc. Tpt. *i je i je i je i je* *quasi improvisato* *mf*

Tbn. *f* *mf*

Perc. *mf* *ff* *ff* *mf* *ff* *mf* *f* *mf* *f* *mf* *f* *f*

Pno. *f* *ff* *8* (senza Ped.)

Vln. I *arco* *f*

Vln. II *f* *f cresc.*

Vla. *f* *f cresc.*

Vc. *f* *f cresc.*

Cb. *f* *fff* *f cresc.*

Picc. *f* *ff* *ff*
 Ob. *f* *ff* *ff*
 B. Cl. *f* *ff* *fff*
 C. Bsn. *f* *ff* *fff*
 Hn. *f* *ff*
 Picc. Tpt. *5:3* ai i ai i ai i jar! i jar! ao!
 Tbn. *f* *ff*
 Perc. rimshot *fff* Paper *fff* rimshot *fff*
 Pno. *cresc.* *fff* *ff* *loco*
 Vln. I *ff* *ff*
 Vln. II *ff* *ff*
 Vla. *ff* *ff* *pizz.*
 Vc. *ff* *ff* *ff* *pizz.*
 Cb. *ff* *ff* *ff*

*squeeze up from C4

37 **Tutta forza**

Picc. *fff staccato*

Ob. *fff staccato*

B. Cl. *fff staccato*

C. Bsn. *fff staccato*

Hn. *fff staccato*

Picc. Tpt. *fff staccato*

Tbn. *fff staccato*

Perc. *f staccato*

Pno. *fff staccato*

Tutta forza

Vln. I *fff staccato*

Vln. II *fff staccato*

Vla. *fff staccato*

Vc. *fff staccato*
arco

Cb. *fff staccato*
arco

Music 2

Score Attachment C

Score for Question 4

Möbius Strip from *Five of One, Half a Dozen of the Other...?* by Stuart Greenbaum

Permission courtesy of Stuart Greenbaum and Reed Music

2: Möbius Strip

a study in variable compound metre

1 $\bullet = 132$ **Looking forward**

(play x4) (x3)

1st Alto Saxophone *p* *p* *mp*

2nd Alto Saxophone (play x4) (x3) *p* *mp* *mf*

Tenor Saxophone (play x4) (x3) *p* *mf*

Baritone Saxophone (play x4) (x3)

5

1st Alto *mf* *mp*

2nd Alto *pp* *mp*

Tenor *fp* *mp*

Bari *fp*

10

(x3) (x5) (x3) (x5) (x3) (x5)

1st Alto *pp* *mp* *mp*

2nd Alto (x3) (x5) *pp* *mp* *p*

Tenor (x3) (x5) *p*

Bari (x3) (x5) *mp* *pp* *p*

14

louder each time... (x5)

1st Alto

2nd Alto

Tenor

Bari

19

getting softer... (x6)

1st Alto

2nd Alto

Tenor

Bari

23

(optional) *8va*

1st Alto

2nd Alto

Tenor

Bari

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2015 HIGHER SCHOOL CERTIFICATE
EXAMINATION

Music 2

Sight Singing

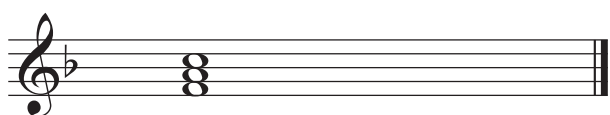
General Instructions

- Reading time – 2 minutes

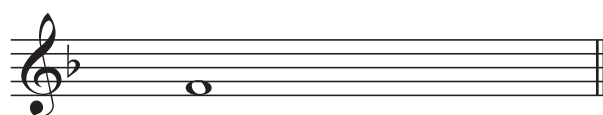
Total marks – 5

Sight-singing piece No. 1

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

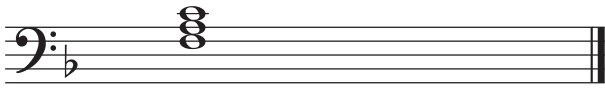


Tonic Chord

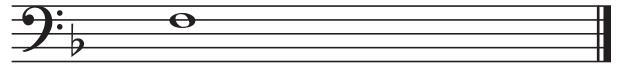


Starting Note

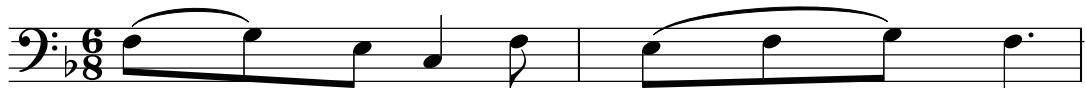
Stand - ing on a cor - ner
rain is com - ing down
Streets are flow - ing o - ver,
cleans - ing the old town.



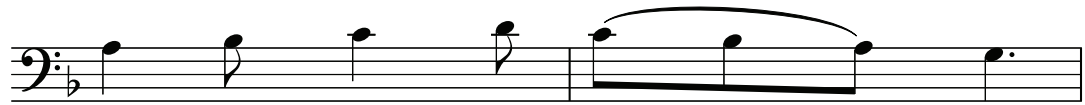
Tonic Chord



Starting Note



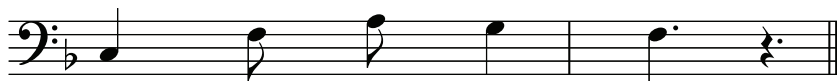
Stand - ing on a cor - ner



rain is com - ing down _____ .



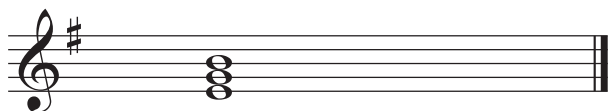
Streets are flow - ing o - ver,



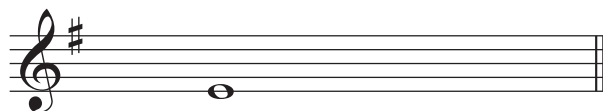
cleans - ing the old town.

Sight-singing piece No. 2

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

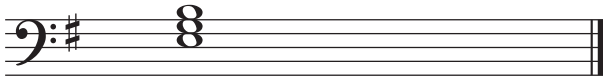


Tonic Chord

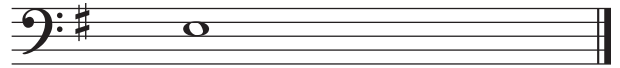


Starting Note

The years have gone and seem like dreams and it's
ea - sy to go on dream - ing but
I must wake and start a - gain and
know I am leav - ing.



Tonic Chord



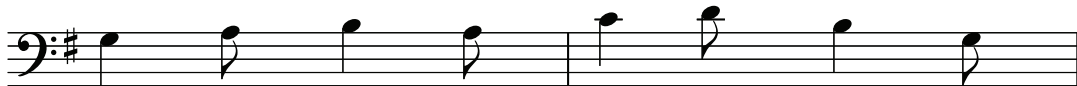
Starting Note



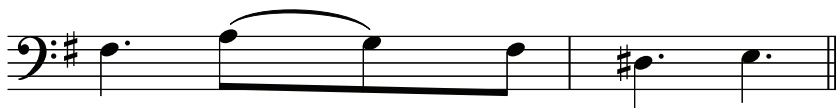
The years have gone and seem like dreams and it's



ea - sy to go on dream - ing ——— but



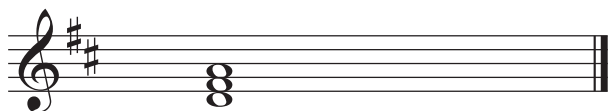
I must wake and start a - gain and



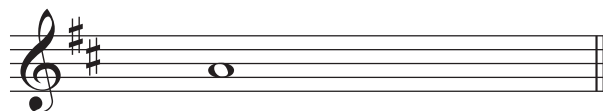
know I ——— am leav - ing.

Sight-singing piece No. 3

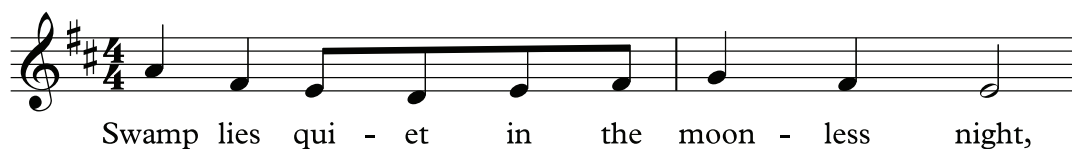
- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
 - The examiner will give you the tonic chord and the starting note once after handing the test to you and once again immediately before you sing the piece.
-

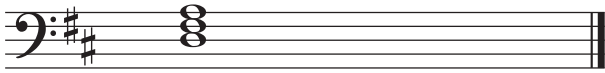


Tonic Chord

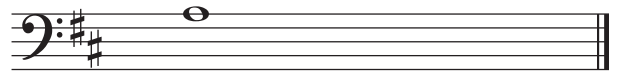


Starting Note





Tonic Chord



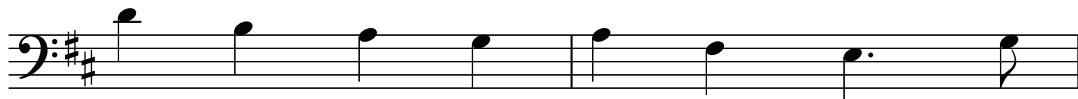
Starting Note



Swamp lies qui - et in the moon - less night,



land of whis - per - ing trees.



In - sects borne on na - ture's breath, the



bare - ly mov - ing breeze.

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