



NSW Education Standards Authority

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Centre Number

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Student Number

2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Musicology and Aural Skills

General Instructions

- Reading time – 5 minutes
- Write using black pen
- Extra writing space is provided on pages 12–13
- Manuscript paper is provided at the back of this booklet
- 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.

Extra writing space is provided on pages 12–13. If you use this space, clearly indicate which question you are answering.

Manuscript paper is provided at the back of this booklet. If you use this space, clearly identify the question or question part to which the music refers.

Question 1 (8 marks)

This question is based on TWO excerpts from *Parade* by Eric Satie.

Note: There is no score attachment for part (a).

The excerpt 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) Describe the use of texture in this excerpt. **3**

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Question 1 continues on page 3

Do NOT write in this area.

Question 1 (continued)

Parts (b) and (c) are based on bars 1–47 from *Parade* which is provided in Score Attachment A.

You have ONE minute to look at the score.

Bars 1–47 will be played THREE times for you to answer parts (b) and (c).

- Times: First playing — 2 minute pause
- Second playing — 3 minute pause
- Third playing — 4 minute pause

(b) Describe how tone colour is used in this excerpt. 2

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(c) How is duration used in this excerpt? In your answer, make reference to the score. 3

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End of Question 1

Question 2 (8 marks)

This question is based on TWO excerpts from *Elegy in D Major for Double Bass and Pianoforte* by Giovanni Bottesini.

Part (a) is based on bars 19–31 which is provided in Score Attachment B.

You have ONE minute to look at the score.

Bars 19–31 will be played THREE times for you to answer part (a).

Times: First playing — 10 second pause
 Second playing — 30 second pause
 Third playing — 2 minute pause

- (a) Describe the relationship between the double bass and pianoforte parts. In your answer, make specific reference to the score. **3**

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Question 2 continues on page 5

Question 2 (continued)

Part (b) is based on a different excerpt from *Elegy in D Major*.

Note: There is no score attachment for part (b).

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

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

(b) Notate the pitch and rhythm of the double bass part on the staves provided. **5**

Note: the score is notated at sounding pitch.

Andante

Double Bass

The musical notation consists of four staves in bass clef with a key signature of two sharps (D major). The first staff is labeled 'Double Bass' and shows the beginning of the piece with a 12/8 time signature. It starts with a whole rest, followed by a half note D4, a quarter note E4, and a quarter note F#4, all beamed together. The second staff continues with a quarter note G#4, a quarter note A4, and a quarter note B4, all beamed together. The third staff shows a quarter note C5, a quarter note B4, and a quarter note A4, all beamed together, followed by a trill on G#4. The fourth staff shows a quarter note F#4, a quarter note E4, and a quarter note D4, all beamed together, followed by a quarter rest.

Elegia in Re per contrabbasso e pianoforte, Music by Giovanni Bottesini.
Revised by Italo Caimmi. Edition Code ER636. © by Casa Ricordi S.r.l – Milano. All rights reserved.
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End of Question 2

Question 3 (9 marks)

This question is based on TWO excerpts from *Onomatopoeia for Bass Clarinet in B-flat with Digital Delay* by Nigel Westlake.

The scores of these excerpts are Score Attachment *C(i)* and *C(ii)*.

A digital delay system is used to repeat phrases 4.5 seconds after they have been played and to ‘hold’ rhythmical motifs to act as accompaniment for other material.

Part (a) is based on an excerpt which is provided in Score Attachment *C(i)*.

You have ONE minute to look at the score.

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

Times: First playing — 10 second pause
 Second playing — 30 second pause
 Third playing — 2 minute pause

(a) Describe how THREE concepts of music contribute to tension in this excerpt. **3**

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Question 3 continues on page 7

Do NOT write in this area.

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Please turn over

Extra writing space

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

Do NOT write in this area.

Music — manuscript paper

If you use this space, clearly identify the question or question part to which the music refers.

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for students to write musical notation. The staves are separated by small gaps.

Do NOT write in this area.

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2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment A

Score for Question 1(b) and 1(c)

Excerpt from *Parade* by Eric Satie

Au Temps

Picc.

Fl.

Htb. *à 2*
p

C. Angl.

P^{te} Clar.

Clar. *p*

Bons *à 2*
p

Cors

Trp. *à 2*
p

1 & 2 Trb. *p*

3 & Tuba *p*

Timb.

Xyl. (Xylo) *f*

Tri. *f*

Cymb.

Gr. C.

Au Temps

1 Vons (Ums) Arco *pizz.*
p

2 Vons Arco *p* *pp* (Ums) *(h)*

Alt. *p* *Arco*

V. lles *p*

C. B. Arco *p*

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2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment *B*

Score for Question 2(a)

Elegy in D Major for Double Bass and Pianoforte by Giovanni Bottesini

Music by Giovanni Bottesini Revised by Italo Caimmi
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19

21

24

27

30



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2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment C

Score for Question 3

Excerpts from *Onomatopoeia for Bass Clarinet in B-flat with Digital Delay* by
Nigel Westlake

Pages

- **Score Attachment C(i)** 2
Score for Question 3(a)
- **Score Attachment C(ii)** 3–4
Score for Question 3(b)
Bars 1–22

© Tall Poppies Records Nigel Westlake

Score Attachment C(i)

legato

delay Von

PPP

p

cresc.

cresc.

cresc.

cresc.

ff

tr.

gliss

p

Score Attachment C(ii)

* The sounds underneath the melody are from previous loops.

1

* *mp* *p*

gliss.

very rhythmical

2

(flutter)

3

4

5

6

7

8

9

mp

10 (multi-phonics)

12 f (slap)

14

16 f harmonic glissando fff (as high as possible) lip down

18 ff lip down legato

20

22 f harmonic glissando fff (as high as possible)



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2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

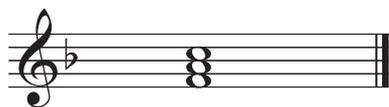
Sight Singing

General Instructions • Reading time – 2 minutes

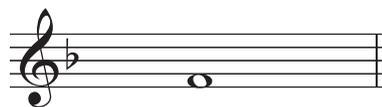
Total marks: 5

Sight-singing piece No. 1

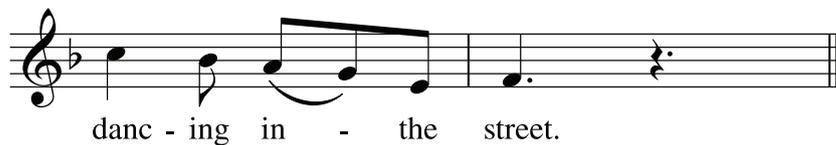
- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
 - The examiner will give you the tonic chord and the starting note once after handing the test to you and once again immediately before you sing the piece.
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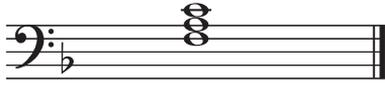


Tonic Chord



Starting Note





Tonic Chord



Starting Note



Cool - ing trees, in - sects laugh - ing, bru - tal sum - mer



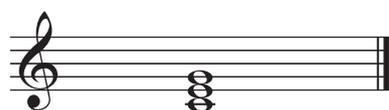
heat. Roads start melt - ing, night starts fall - ing,



danc - ing in - the street.

Sight-singing piece No. 2

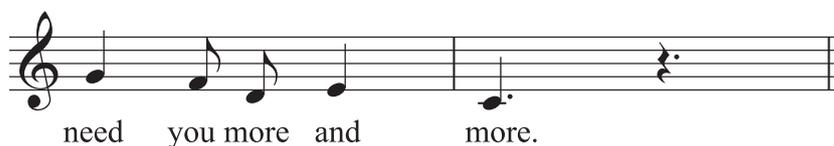
- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
 - The examiner will give you the tonic chord and the starting note once after handing the test to you and once again immediately before you sing the piece.
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Tonic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

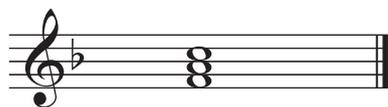


Starting Note



Sight-singing piece No. 3

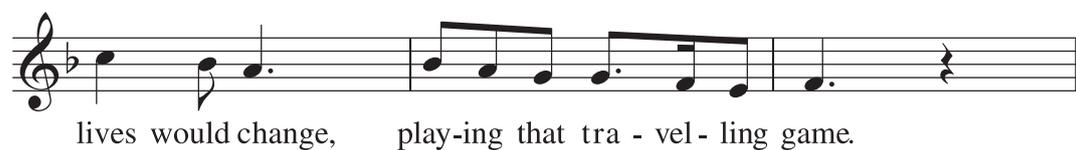
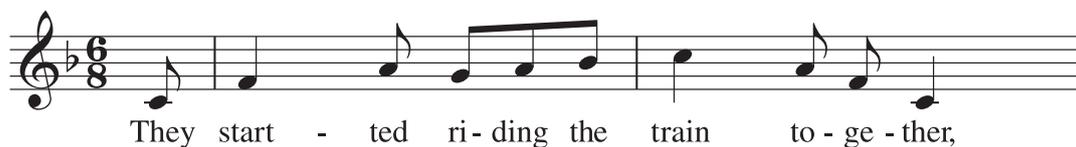
- The test may be performed to the given words or on any open vowel or sol-fa or solfège.
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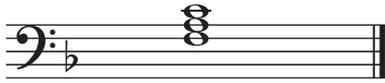


Tonic Chord

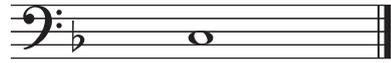


Starting Note





Tonic Chord



Starting Note



They start - ted ri - ding the train to - ge - ther,



no - one knew their names. Be - fore too long their



lives would change, play - ing that tra - vel - ling game.

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