



NSW Education Standards Authority

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Centre Number

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Student Number

**2021** HIGHER SCHOOL CERTIFICATE EXAMINATION

# Music 2

## Musicology and Aural Skills

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**General Instructions**

- Reading time – 5 minutes
- Write using black pen
- Extra writing space is provided on pages 13–14
- 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

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**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 13–14. 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 (9 marks)**

This question is based on an excerpt from ‘Canon 2 a 2 violini in unisono’ from *Musical Offering, BWV 1079: 4b.* by Johann Sebastian Bach.

This is from *Musical Offering, BWV 1079: 4b. Canon 2 a 2 violini in unisono* by Johann Sebastian Bach on the album *Bach, J.S.: Musical Offering; Harpsichord Sonata No.2 etc.* (2000 Archiv Production).

The score of this excerpt is below.

You have ONE minute to look at the score.

Violino I

Violino II

Basso continuo

**Question 1 continues on page 3**

Do NOT write in this area.

Question 1 (continued)

The excerpt will be played SIX times for you to answer parts (a), (b) and (c).

Times:	First playing	—	10 second pause
	Second playing	—	30 second pause
	Third playing	—	1 minute pause
	Fourth playing	—	1 minute pause
	Fifth playing	—	1 minute pause
	Sixth playing	—	2 minute pause

- (a) Outline the roles of each of the instruments featured in this excerpt. 2

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- (b) Describe how expressive techniques are used in this excerpt. In your answer, make specific reference to the score. 3

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Question 1 continues on page 4

Question 1 (continued)

(c) Explain how pitch is used 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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**Please turn over**

**Question 2** (8 marks)

This question is based on TWO excerpts from *Coppélia* by Léo Delibes.

Part (a) is based on an excerpt from ‘Prelude’ from *Coppélia*.

This excerpt is from 0:41–1:14 of *Coppélia: Act 1 - Prelude* by Léo Delibes on the Delibes: *Coppelia (Complete Ballet) / La Source Suites* album (1995 Naxos Records).

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

This 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 Violin I melody on the staves provided. **5**

Note: In this excerpt the violin is heard an octave higher than notated.

**Question 2 continues on page 7**

Question 2 (continued)

Part (b) is based on a different excerpt from 'Prelude' from *Coppélia*.

This excerpt (Score Attachment A, Bars 130–145) is from 3:39–4:30 of *Coppélia: Act 1 - Prelude* by Léo Delibes on the Delibes: *Coppelia* (Complete Ballet) / *La Source Suites* album (1995 Naxos Records).

The score of this excerpt is Score Attachment A.

You have ONE minute to look at the score.

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

Times:    First playing    —    10 second pause  
          Second playing    —    1 minute pause  
          Third playing     —    2 minute pause

- (b) Describe the treatment of musical ideas in this excerpt. In your answer, make reference to the score. 3

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**End of Question 2**

Do NOT write in this area.

**Question 3** (8 marks)

This question is based on an excerpt from ‘Prelude to Act 1’ from *La traviata* by Giuseppe Verdi.

This excerpt (Score Attachment B, Bars 1–16) is from 0:00–1:20 of *Prelude to Act 1* by Giuseppe Verdi from the album Verdi: *La traviata* (1982 Warner Classics).

The score of this excerpt is Score Attachment *B*.

You have ONE minute to look at the score.

The whole excerpt will be played ONCE for familiarisation.

Times: First playing — 10 second pause

Part (a) is based on bars 1–16 of ‘Prelude to Act 1’.

Bars 1–16 will be played FOUR times for you to answer part (a).

Times: First playing — 10 second pause  
Second playing — 1 minute pause  
Third playing — 2 minute pause  
Fourth playing — 2 minute pause

- (a) Explain how tension is created in bars 1–16. In your answer, make specific reference to the score. **4**

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**Question 3 continues on page 9**

Question 3 (continued)

Part (b) is based on bars 17–36 of ‘Prelude to Act 1’.

This excerpt (Score Attachment B, Bars 17–36) is from 1:21–2:36 of *Prelude to Act 1* by Giuseppe Verdi from the album Verdi: *La traviata* (1982 Warner Classics).

Bars 17–36 will be played FOUR times for you to answer part (b).

- Times:    First playing    —    10 second pause  
          Second playing    —    1 minute pause  
          Third playing     —    2 minute pause  
          Fourth playing    —    2 minute pause

- (b) How is texture explored in bars 17–36? In your answer, make specific reference to the score. 4

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**End of Question 3**

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**Question 4** (10 marks)

This question is based on *Glenro (Postcard.) for piano and tape* by Connor D’Netto. **10**

The score of *Glenro* is Score Attachment C.

For this question, there is no recording provided.

You have ONE minute to look at the score.

Analyse how composers allow performers the freedom to interpret musical scores. In your answer, refer to *Glenro* and TWO other significant works you have studied.

One work MUST be from the mandatory topic, *Music of the last 25 years (Australian focus)*. The other work MUST be from your additional topic.

In your answer, make specific reference to the score of each work.

You will have 30 minutes to complete your answer.

Mandatory topic: Music of the last 25 years (Australian focus)	
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Title	Composer

Additional topic: .....	
.....	.....
Title	Composer

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**Question 4 continues on page 11**

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**Extra writing space**

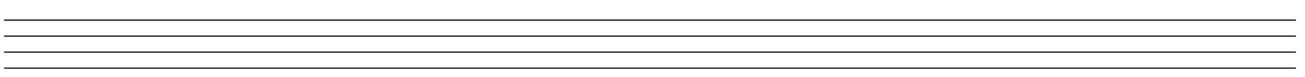
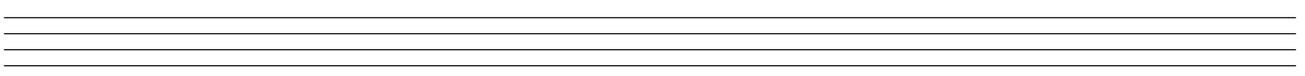
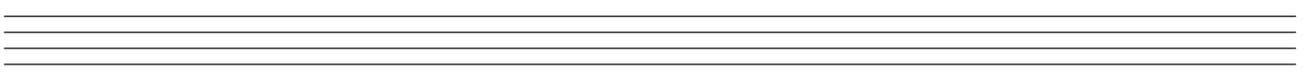
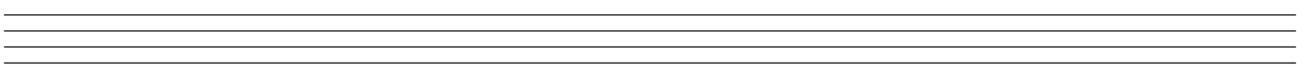
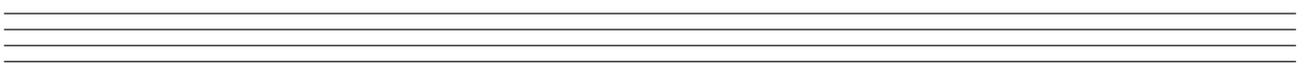
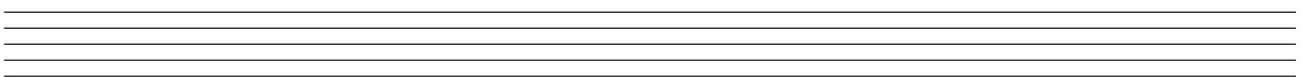
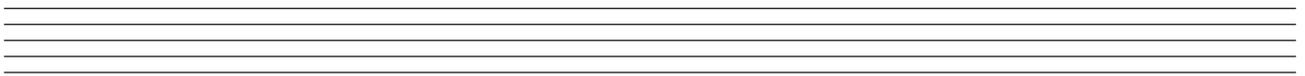
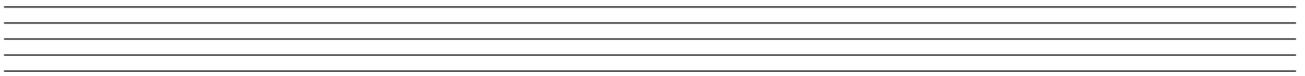
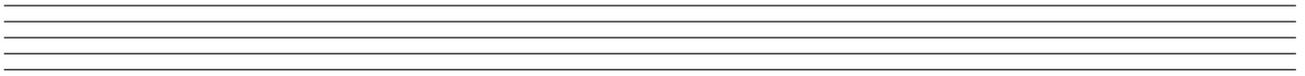
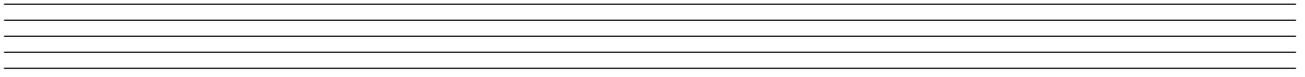
**If you use this space, clearly indicate which question you are answering.**

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.**



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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# Music 2

## Score Attachment A

Score for Question 2 (b)

Excerpt from 'Prelude' from *Coppélia* by Léo Delibes  
Bars 130–145

130

Andante  $\text{♩} = 80$

poco più mosso  
(ad. lib. senza battute)  
Solo

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F) 1, 2

Pk.

(ad. lib. senza battute)  
Solo

*mf*

*p*

5

*p*

130

Andante  $\text{♩} = 80$

pizz.

poco più mosso

VI. I

VI. II

Vla.

Vc.

Kb.

pizz.

pizz.

pizz.

138

meno mosso

animato

rall.

Fl.

141

Allegro

rall.

ff

attacca

Fl.

Allegro

(pizz.)

attacca

Vla.

(pizz.)

Vc.

(pizz.)

Kb.

(pizz.)



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# Music 2

## Score Attachment *B*

Score for Question 3 (a) and (b)

Excerpt from 'Prelude to Act 1' from *La traviata* by Giuseppe Verdi

Bars 1–36

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# Music 2

## Score Attachment C

Score for Question 4

*Glenro (Postcard.) for piano and tape* by Connor D'Netto

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# Music 2

## Sight Singing

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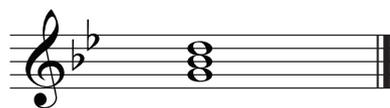
**General Instructions** • Reading time – 2 minutes

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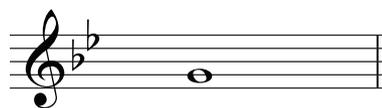
**Total marks: 5**

## 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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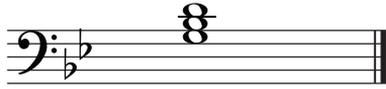


Tonic Chord



Starting Note

Mor - ning traf - fic, slow and stea - dy. Head - ing out to  
start the day; Eve - ning traf - fic, rag - ged, wea - ry.  
Home a - gain, be on your way.



Tonic Chord



Starting Note



Mor - ning traf - fic, slow and stea - dy. Head - ing out to



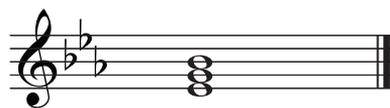
start the day; Eve - ning traf - fic, rag - ged, wea - ry.



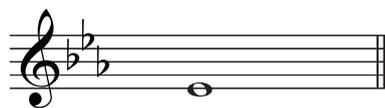
Home a - gain, be on your way.

## 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



Un - der the wa - ter, cool and clear, be - neath the waves so



blue. The a - quas, greens and eme - rald hues; An



o - cean all — for you.



Tonic Chord



Starting Note



Un - der the wa - ter, cool and clear, be - neath the waves so



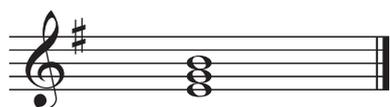
blue. The a - quas, greens and eme - rald hues; An



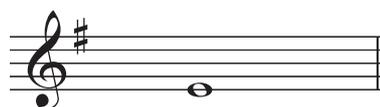
o - cean all — for you.

### 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.
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Tonic Chord



Starting Note

Stan - ding at \_ the bus \_ stop. Wait - ing in the  
line; The bus that's here is \_ not for me. The  
next \_ one should \_ be \_ mine.



Tonic Chord



Starting Note



Stan - ding at \_ the bus \_ stop. Wait - ing in the



line; The bus that's here is \_ not for me. The



next \_ one should \_ be \_ mine.

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