



NSW Education Standards Authority

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Centre Number

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Student Number

2022 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 *Serenade for Tenor, Horn and Strings, Op. 31* by Benjamin Britten.

Parts (a) and (b) are based on ‘Movement I: Prologue’ from *Serenade for Tenor, Horn and Strings, Op. 31*. The complete score for ‘Movement I: Prologue’ is included below.

This excerpt (bars 1–14) is from 0:00–1:44 of *Serenade for Tenor, Horn and Strings Op. 31 – I Prologue* by Benjamin Britten on the ‘Britten: Serenade for Tenor, Horn and Strings’ album (2005 Warner Classics).

You have ONE minute to look at the score.

Note from composer: The ‘Prologue’ is to be performed on natural harmonics.

Andante ($\text{♩} = 80$) *sempre ad libitum*

Horn in F

p *pp* *cresc.* *poco accel.* *a tempo* *pp*

6 *più f* *animando* *molto cresc.* *f*

11 *a tempo* *ff* *pp* *dim.* *molto rall.* *ppp*

Question 1 continues on page 3

Question 1 (continued)

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

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

- (a) Outline how the composer uses dynamics and expressive techniques in the 'Prologue'. In your answer, make specific reference to the score. 2

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- (b) Describe the composer's use of pitch in the 'Prologue'. In your answer, make specific reference to the score. 2

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Question 1 continues on page 4

Question 1 (continued)

Part (c) is based on a different excerpt from *Serenade for Tenor, Horn and Strings, Op. 31*.

This excerpt is bars 1–25 of ‘Movement III: Nocturne’.

The score of this excerpt is Score Attachment A.

This excerpt (Score Attachment A, bars 1–25) is from 0:00–1:08 of *Serenade for Tenor, Horn and Strings Op. 31 – Movement III Nocturne* by Benjamin Britten on the ‘Britten: Serenade for Tenor, Horn and Strings’ album (2005 Warner Classics).

You have ONE minute to look at the score.

Bars 1–25 will be played FOUR times for you to answer part (c).

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

- (c) Explain how the composer uses duration in this excerpt. In your answer, make specific reference to the score. 4

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End of Question 1

Question 2 (9 marks)

This question is based on two excerpts from *Lieutenant Kijé Suite, Op. 60* by Sergei Prokofiev. Part (a) is based on an excerpt from ‘Movement IV: Troika’ from *Lieutenant Kijé Suite*.

This melodic notation is from 1:48–2:03 of *Lieutenant Kije Suite Movement IV: Troika* by Sergei Prokofiev on the ‘Russian Extravaganza’ album (ABC Classics 2009).

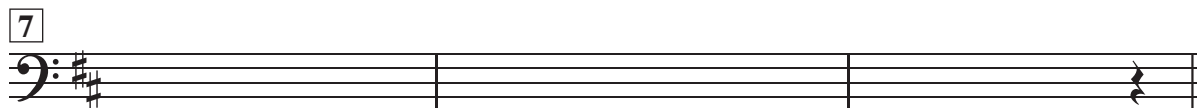
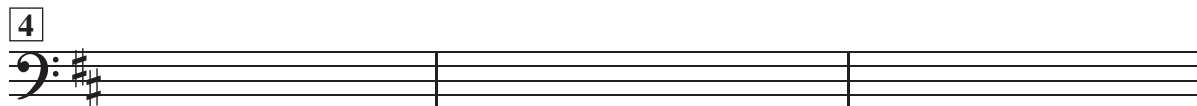
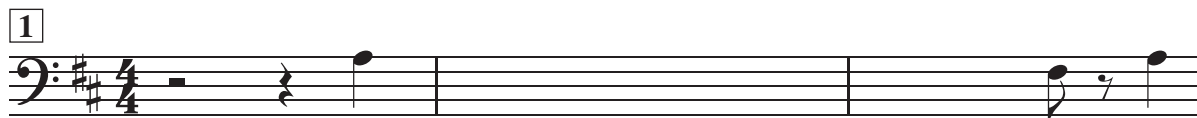
Note: There is no score attachment for part (a).

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 Cello melody on the staves provided.

5



Question 2 continues on page 6

Question 2 (continued)

Part (b) is based on a different excerpt from *Lieutenant Kijé Suite*.

This excerpt is bars 1–33 of ‘Movement V: The Burial of Kijé’.

The score of this excerpt is Score Attachment B.

This excerpt (Score Attachment B, bars 1–33) is from 2:21–3:51 of *Lieutenant Kije Suite Movement V: The Burial of Kije* by Sergei Prokofiev on the ‘Russian Extravaganza’ album (ABC Classics 2009).

You have ONE minute to look at the score.

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

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

4

- (b) Explain how tone colour is used in this excerpt. In your answer, make specific reference to the score.

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End of Question 2

Question 3 (8 marks)

This question is based on an excerpt from *Miserere mei, Deus* by Gregorio Allegri.

The score of this excerpt is Score Attachment C.

This excerpt (Score Attachment C, bars 1–14) is from 0:02–1:24 of *Miserere mei, Deus* by Gregorio Allegri on the ‘Agnus Dei Volumes 1 & 2’ album (Disc 1, Track 12 Erato Disques 1996).

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 1–14 of the excerpt.

Bars 1–14 will be played THREE times for you to answer part (a).

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

- (a) Describe how texture and duration are used in this excerpt, with specific reference to the score. **3**

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Question 3 continues on page 8

Question 3 (continued)

Part (b) is based on bars 15–28 of the excerpt.

This excerpt (Score Attachment C, bars 15–28) is from 1:26–2:02 of *Miserere mei, Deus* by Gregorio Allegri on the ‘Agnus Dei Volumes 1 & 2’ album (Disc 1, Track 12 Erato Disques 1996).

Bars 15–28 will be played FIVE 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

- (b) Explain how the composer creates musical interest in this excerpt. In your answer, make specific reference to the score.

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End of Question 3

Question 4 (10 marks)

Analyse how different composers use the concepts of music to reflect different cultural contexts in their works.

10

In your answer, refer to TWO works you have studied from the mandatory topic, *Music of the last 25 years (Australian focus)*.

You may refer to works from part (a) and part (b) of the mandatory topic:

- (a) art music (as distinct from traditional and popular music)
- (b) popular music; music in radio, film, television and multimedia; jazz; music for theatre.

In your answer, make specific reference to each work. You will have 25 minutes to complete your answer.

Title	Composer
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Title	Composer
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Question 4 continues on page 10

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– 10 –

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– 11 –

Extra writing space

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

Do NOT write in this area.

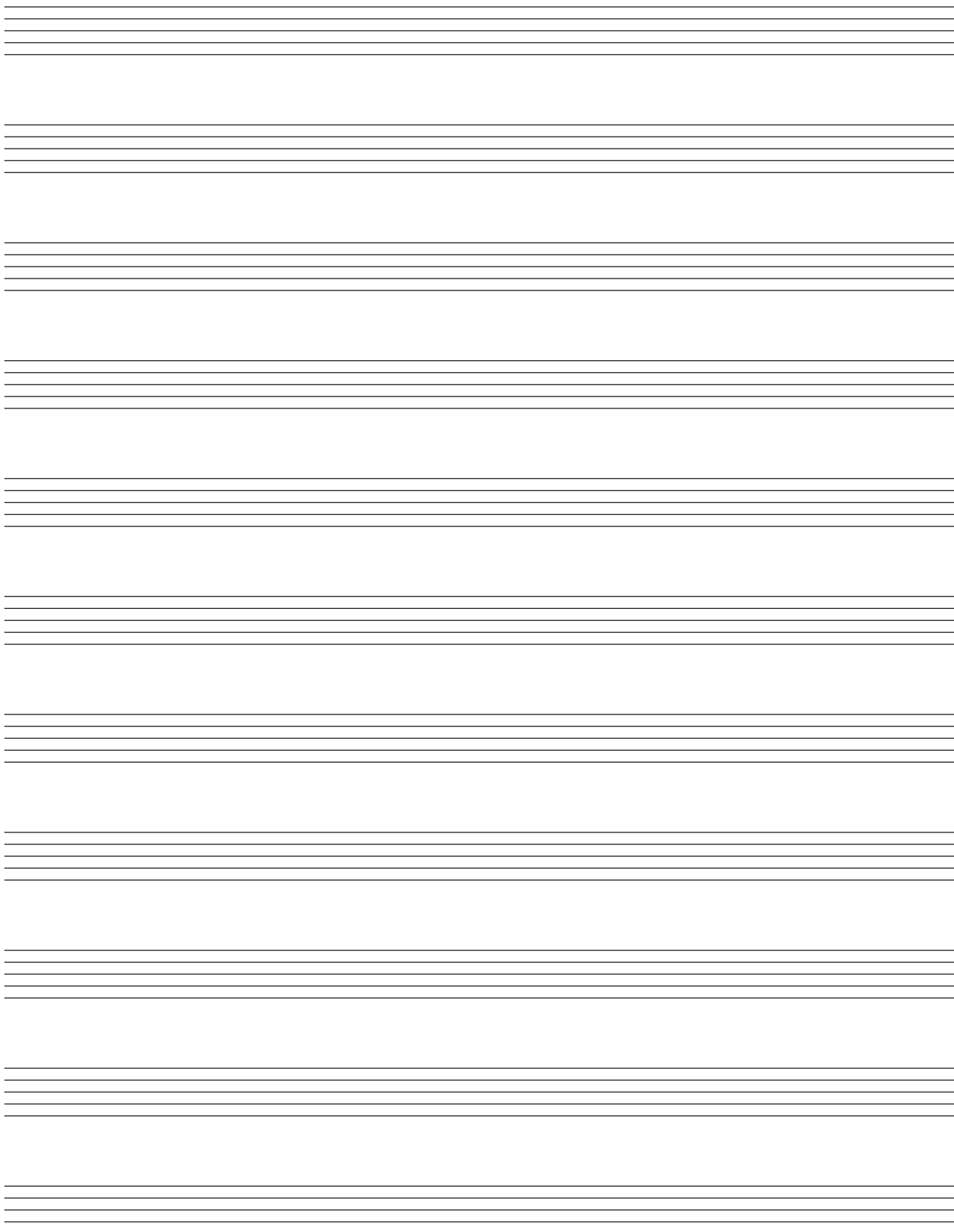
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Extra writing space

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

Music — manuscript paper

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

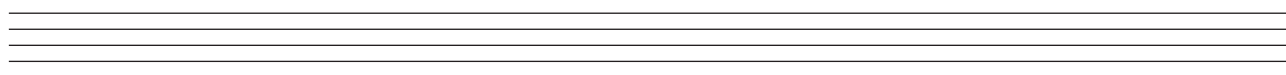
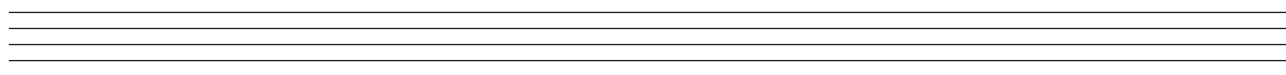
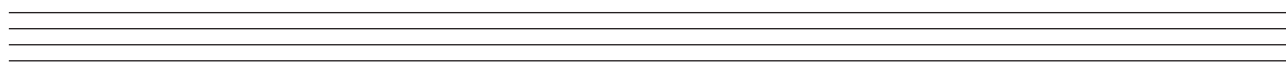
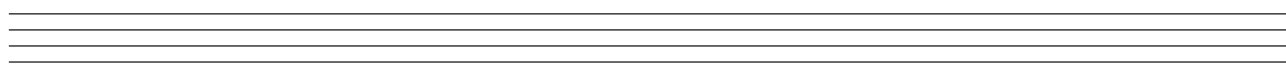
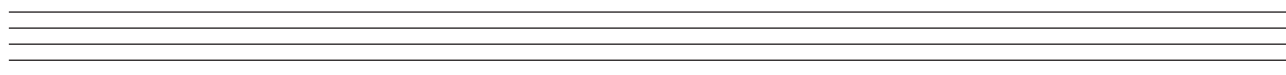
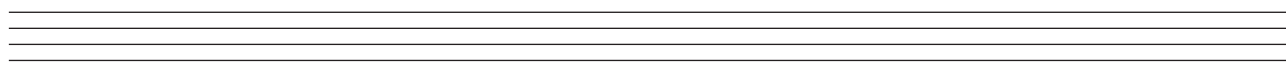
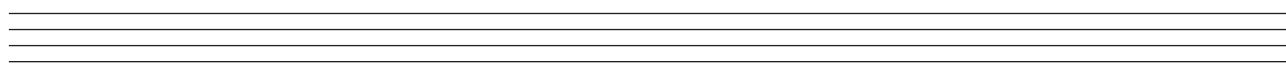
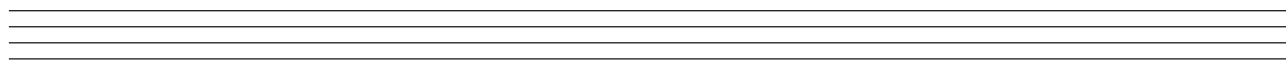
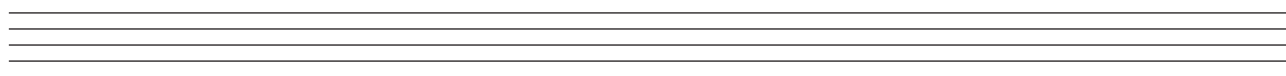
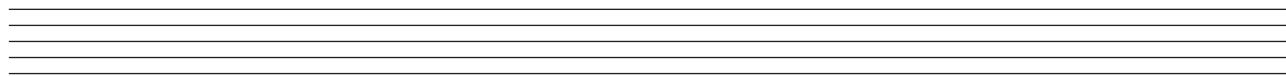


The manuscript paper contains ten sets of five horizontal lines each, arranged vertically. These lines are intended for musical notation. The first set of lines is located at the top of the page, and the last set is at the bottom. The lines are evenly spaced and extend across the width of the page.

Do NOT write in this area.

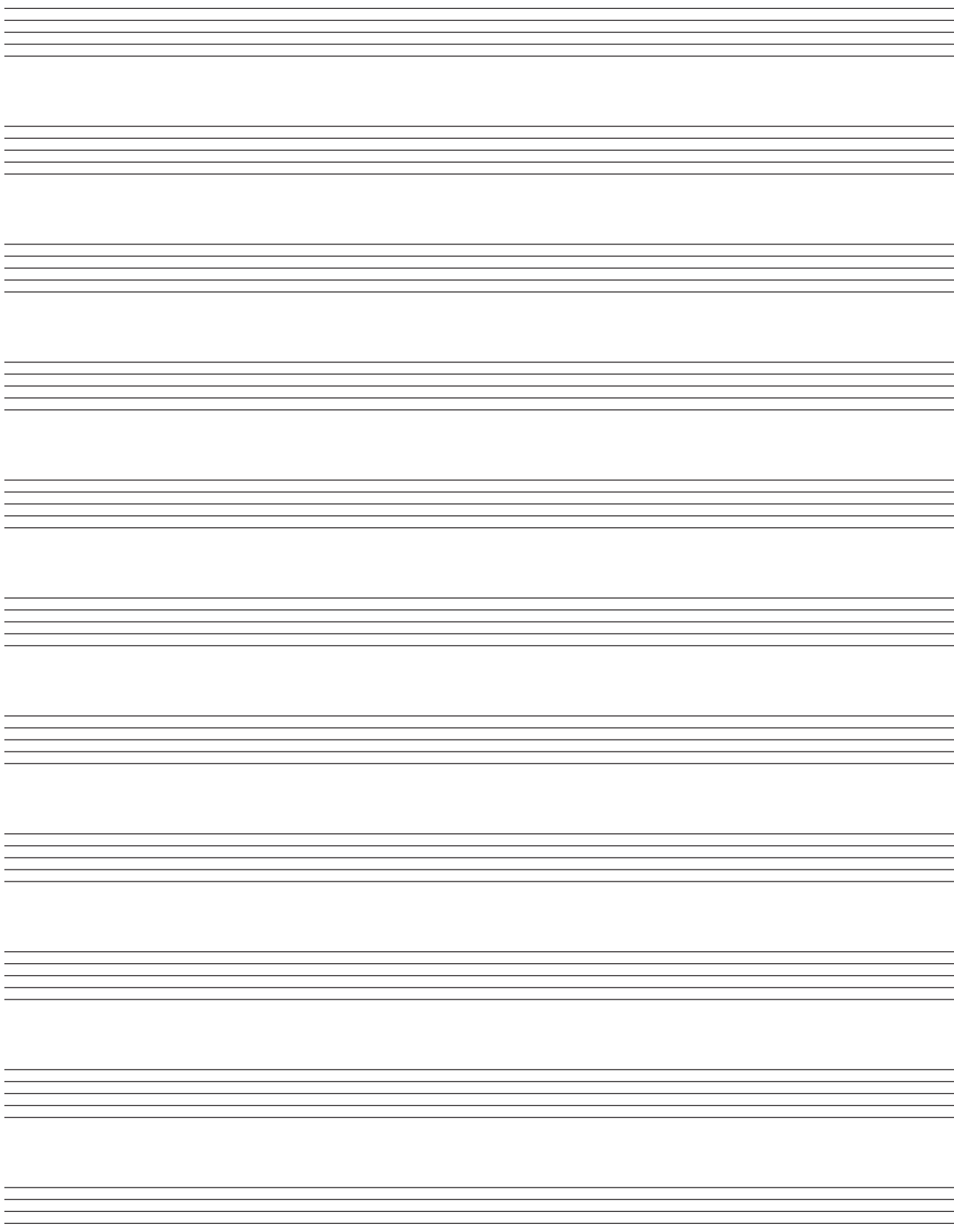
Music — manuscript paper

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2022 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment A

Score for Question 1 part (c)

Excerpt from *Serenade for Tenor, Horn and Strings, Op. 31* by Benjamin Britten

Bars 1–25 of ‘Movement III: Nocturne’

Maestoso (♩ = 88) *con forza*

Voice: The splen - dour falls.....on castle walls.....And snowy

Horn in F

Violins I: *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Violins II: *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Violas: *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

'Cellos: *pizz.* *f*

Basses: *div. pizz.* *f*

5

Voice: summits old..... in sto-ry:..... The long.....light shakes a-cross the lakes, And the wild

Horn in F

Vln. I: *ff* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. II: *ff* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vla.: *ff* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

'Cello: *ff* *f*

Bass: *ff* *f*

9

Cadenza (senza misura) - più mosso (♩=72)

Voice
 cataract leaps... in glo - ry: Blow, bugle, blow, set the wild echoes

Hr. in F
p accel. rit. (*simile*)

Vln. I
ff *ppp* poco a poco cresc.

Vln. II
ff *ppp* poco a poco cresc.

Vla.
ff *ppp* poco a poco cresc.

Cello
ff arco *ppp* poco a poco cresc.

Bass
ff unis. arco *ppp* poco a poco cresc.

14

Voice
 flying,... Bugle, blow; an - swer, echoes, answer,.... dying, dying,...

Hr. in F
più f *f*

Vln. I
f

Vln. II
f

Vla.
f

Cello
f

Bass
f

Voice: dying,..... dying,..... dying, dying. rall. - lunga - -

Hu. in F: *dim.* *mf* *p* *pp*

Vln. I: *poco a poco dim.* *ppp*

Vln. II: *poco a poco dim.* *ppp*

Vla.: *poco a poco dim.* *ppp*

Cello: *poco a poco dim.* *ppp*

Bass: *poco a poco dim.* *ppp*

The musical score is for page 20. It features a vocal line and six instrumental lines (Horn in F, Violin I, Violin II, Viola, Cello, and Bass). The vocal line has lyrics: "..... dying,..... dying,..... dying, dying." and a final instruction "rall. - lunga - -". The instrumental parts are marked with "poco a poco dim." and "ppp" (pianissimo) at the end of the section. The score includes various musical notations such as notes, rests, and dynamic markings.



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2022 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment *B*

Score for Question 2 part (b)

Excerpt from *Lieutenant Kijé Suite, Op. 60* by Sergei Prokofiev

Bars 1–33 of 'Movement V: The Burial of Kijé'

1 Ancora un poco più lento
arco

Viol. I *p espress.*

Viol. II *p*

Viola *p*

Vc. *p*

Bass *div.*
p

8

Cornet *Solo*
 I
 II
 Hns.
 III
 Tuba
 Mil. Drum
 Viol. I *mp espress.*
 Viol. II *mp espress.*
 Viola
 Vc.
 Bass *unis.*

13

Cornet
 I
 II
 Hns.
 III
 Tuba
 Mil. Drum
 Viol. I
 Viol. II
 Viola
 Vc.
 Bass

17

Picc. *mp espress.*
 Fl. *mp espress.*
 Ob. *mp espress.*
 Cl. *mp espress.*
 Trpt. II *mp espress.*
 Hns. I *p*
 Hns. II *p*
 Hns. III *p*
 Tuba *p*
 Viola *p*
 Vc. *p*
 Bass *p*

21

Picc. *a2*
 Fl. *a2*
 Ob. *a2*
 Cl. *a2*
 Cornet *Solo p*
 Hns. I *p*
 Hns. II *p*
 Hns. III *p*
 Tuba *p*
 Mil. Drum *pp*
 Viola *p*
 Vc. *p*
 Bass *p*

25

Ob. *mp* *a2*

Cl. *mp* *a2*

Viol. I *pp*

Viol. II *p*

Viola *pp*

Vc. *div.* *p*

Bass *p*

27

Ob.

Cl.

Viol. I *pp*

Viol. II *pp*

Viola *pp*

Vc. *p*

Bass *pizz.* *p*

30

Fl. *a2* *p*

Viol. I *pizz.*

Viol. II *pizz.*

Viola *unis.* *pizz.* *p*

Vc. *p*

Bass *p*

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2022 HIGHER SCHOOL CERTIFICATE EXAMINATION

Music 2

Score Attachment C

Score for Question 3

Excerpt from *Miserere mei, Deus* by Gregorio Allegri

Bars 1–14 for part (a)

Bars 15–28 for part (b)

1

Choir I (SSATB)

Soprano I
 Soprano II
 Alto
 Tenor
 Bass

Mi - se-re - re me - i, De - - - - - us,
 Mi - se-re - re me - i, De - - - - - us,
 Mi - se-re - re me - i, De - - - - - us,
 Mi - se-re - re me - i, De - - - - - us,
 Mi - se-re - re me - i, De - - - - - us,

5

S1
 S2
 A
 T
 B

se - cun-dum mag - nam mi - - - se - ri -
 se - cun-dum mag - nam mi - - - se - ri -
 se - cun-dum mag - nam mi - - - se - ri - cor - di -
 se - cun-dum mag - nam mi - - - se - ri - cor - di - am, mi -
 se - cun-dum mag - nam mi - - - se - ri - cor - di - -

9

S1 cor - - - di-am tu - - - am

S2 mi - se - ri - cor - - - di-am tu - - - am

A am mi - se - ri - cor - diam tu - - - am

T se - ri - cor - diam tu - - - am

B am tu - - - am

13

B Et secúndum multitudínem miseratiónum tu - á - rum: déle iniquitá - tem mé - am.

15

Choir II (SSAB)

S1 Am - pli-us la-va me ab in - i-qui - ta - te me - - -

S2 Am - pli-us la-va me ab in - i-qui - ta - te me - - -

A Am - pli-us la-va me ab in - i-qui - ta - te me - - -

B Am - pli-us la-va me ab in - i-qui - ta - te me - - -

20

S1
 S2
 A
 B

a: et a pec-ca - to me - o
 a: et a pec-ca - to me - o mun -
 a: et a pec-ca - to me - o
 a: et a pec-ca - to me - o

24

S1
 S2
 A
 B

mun - - - da me.
 da me.
 mun - - - da me. mun - da me.
 mun - - - da me.



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Music 2

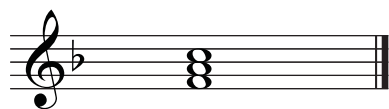
Sight Singing

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.
-

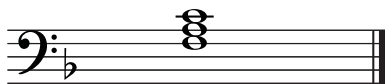


Tonic Chord

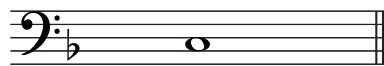


Starting Note

The cat it stretches long and tall,
play-ing with its toys all on the floor, then leaps up high when
play-ing with a mouse, then sleeps all day when in the house.



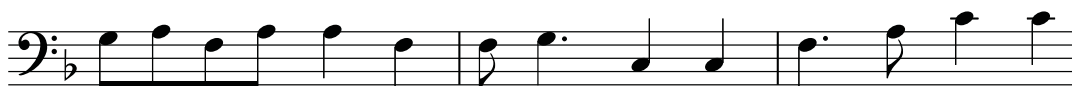
Tonic Chord



Starting Note



The cat it stret - ches long and tall ,



play - ing with its toys all on the floor, then leaps up high when



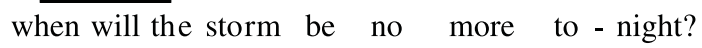
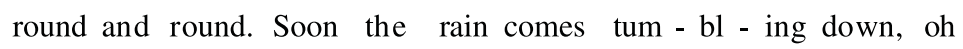
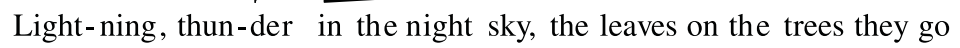
play-ing with a mouse, then sleeps all day when in the house.

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.
-

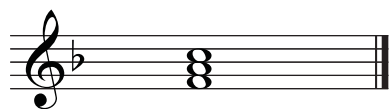


Light-ning, thun-der in the night sky, the leaves on the trees they go
round and round. Soon the rain comes tum-bl-ing down, oh
when will the storm be no more to-night?

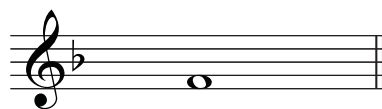


Sight-singing piece No. 3

- 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.
-

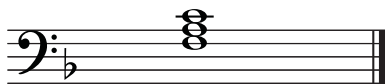


Tonic Chord



Starting Note

Miss - ing is ___ my best friend's hat: with stripes of o-range and
white She loves to match ___ it with her shoes ___ and ___
wear it out ___ at night.



Tonic Chord



Starting Note



Miss - ing is__ my best friend's hat: with stripes of o-range and



white She loves to match__ it with her shoes__ and__



wear it out__ at night.

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