

Your full name (as on appointment form). Please use BLOCK CAPITALS.

Your signature

Registration number

Centre

INSTRUCTIONS TO CANDIDATES

1. The time allowed for answering this paper is THREE (3) HOURS.
2. Fill in your name and the registration number printed on your appointment form in the appropriate spaces on this paper and on the front of the answer booklet, and on any other sheets that you use.
3. DO NOT OPEN THIS PAPER UNTIL YOU ARE TOLD TO DO SO.
4. Candidates must answer a total of FIVE questions, including at least one question from Section A and at least one question from Section B.
5. Read each question carefully before answering it. Your answers must be written legibly in the spaces provided or in the answer booklet as instructed. Make sure that any musical quotations which you use to illustrate your answers are clearly cross-referenced.
6. You are reminded that you are bound by the regulations for written exams displayed at the exam centre and listed in the current syllabus. In particular, you are reminded that you are not allowed to bring books, music or papers into the exam room, except for scores required for Section B. Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the exam room you will not be allowed to return.
8. At the end of the exam, fix together all your work – including rough work – using the tag provided.

Write the section and number of each question you answer in the shaded boxes below.

Total		

AMusTCL

Section A: Musical skills

Candidates must answer a total of FIVE questions, including at least one question from Section A and at least one question from Section B.

1 Baroque: Lutheran chorale

Harmonise the given melody, adding ATB in the style of the opening, then write an effective fourth phrase returning to the home key. The question must be worked in SATB style using short score.

Write your answer on this page.

2 Classical: Orchestration

Score this extract from the overture to Mozart's opera, *Don Giovanni*, for double woodwind, 2 horns in D, 2 trumpets in D, timpani in D and A, and strings.

The first half of bar 67 is completed for you on the special manuscript paper and also bar 75. Where ♩ is used in the reduction you may also use the same notation, rather than ♪♪♪

[Molto Allegro]

67 68 69 70

71 72 73 74 75

3 Early Romantic: Pianoforte

Complete the second half of Mendelssohn's *Peasant Song*. In the original, the composer has several brief modulations from bar 18, returning to the tonic for the coda which begins in bar 22.

Write your answer on this page.

[Poco sostenuto]

14 *mf* *p*

15 *ten.*

16

17 *mf* *cresc.* *f*

18 19 20

21 *ten.* *p*

22 23 24 25

4 Twentieth Century: Popular Song

Complete the second half of the refrain to the song *Me and My Girl* by Noel Gay and Douglas Furber. The song's introduction is given as an indication of the style.

Write your answer on pages 5 and 6.

52 C Em 53 54 C G+ Am 55

Some lit - tle church___ with a big stee - ple,

56 C E7 A7 57 58 C#° Dm

Just a few peo - ple that both of us know___

59 *And we'll have love,* 60 **F** 61 **Fm** **Ab°** laugh - ter, be

62 **C** **E7** 63 **A7** 64 hap - py ev - er af - ter, Me

65 and my girl. 66 67

5 Twentieth Century: Melodic Composition

Continue ONE of these given openings to create a complete and coherent melody of between 24 and 30 bars' duration. You must name the single-line instrument or voice for which you write and the music should be based on some other system than diatonic major/minor keys.

You may transpose the opening if you wish.

Write your answer on the manuscript paper provided.

i

ii

Section B: Prescribed works

Candidates must answer a total of FIVE questions, including at least one question from Section A and at least one question from Section B.

For each prescribed work there are two options. You may answer *either* by writing a single essay (worth 20 marks) *or* by answering a series of sub-questions requiring answers ranging between a few words and a paragraph. The mark for each sub-question is shown, totalling 20 marks.

1 Bach – *Christmas Oratorio*, parts 1, 2 and 3

Either 1a

Write a critical overview of part 2 of the *Christmas Oratorio*, paying attention to the sequence of keys, the instrumental timbres and the overall character of the fourteen numbers. (20 marks)

or 1b

Answer the following questions, which refer to number 9:

- i. Why might the second phrase of the chorale be thought to be in G major? (4 marks)
- ii. Why might this phrase be thought to be in D major? (4 marks)
- iii. Comment on the harmonic colour of the voice parts compared with that for trumpets and timpani. (4 marks)
- iv. Give the bar number and beat where there are quaver chord changes. (2 marks)
- v. Which of the following occurs in this number? (4 marks)
 - ▶ accented passing note
 - ▶ sequence
 - ▶ suspension
 - ▶ tierce de Picardie
- vi. What essential detail is played by the continuo in the chord on the final quaver of bar 14? (2 marks)

2 Mozart – *Serenade for 13 Wind Instruments*

Either 2a

Choose a movement you particularly like and discuss how its features appeal to you. (20 marks)

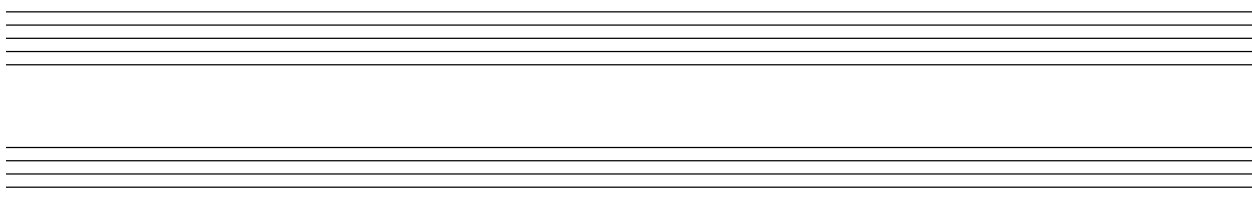
or 2b

Answer the following questions, which refer to the second movement, Menuetto:

- i. What is the **sounding** interval between first oboe and second clarinet at the beginning of bar 4? (2 marks)
- ii. Where is there a cadential $\frac{6}{4}$ in bars 1-8? (2 marks)

please turn over

- iii. Write at concert pitch the music for the two corni di bassetto in bar 11. (4 marks)



- iv. In which key does Trio I begin? (2 marks)
- v. What device is used in the clarinet parts in bars 52-54? (2 marks)
- vi. The same device occurs in the corni di bassetto parts in bars 54-56 but with some differences. Describe **one** of the differences. (3 marks)
- vii. Identify **two** ways in which the menuetto and both trios are similar to each other and **three** ways in which they differ, and give the details. (5 marks)

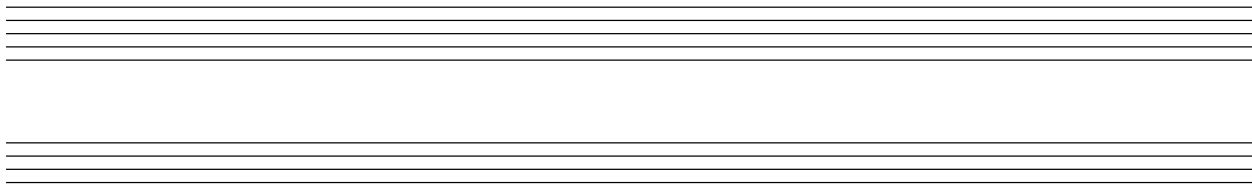
3 Schumann – Symphony no. 3 in Eb, *Rhenish*

Either 3a

Schumann has been criticised for weakness as an orchestrator. Using the fourth movement, discuss his use of instruments and the textures he has created. (20 marks)

or 3b Answer the following questions, which refer to the fourth movement:

- i Which instrument plays in unison with the alto trombone from the beginning? (2 marks)
- ii What is the chord at the beginning of bar 1? (2 marks)
- iii Why does Schumann break the pattern of the bassoons playing octaves on the third beat of bar 1? (2 marks)
- iv Give the correct metronome speed for bar 23. (2 marks)
- v Write the two trumpet parts from the third beat of bar 52 to bar 54 at concert pitch. (4 marks)



- vi Which parts play a passing note in bar 53? (2 marks)
- vii Discuss the tonality from bar 52 to the end of the movement. (6 marks)

4 Orff - *Carmina Burana*

Either 4a

How does Orff make the final movement of *Carmina Burana* so impressive? (20 marks)

or 4b

Answer the following questions, which refer to no. 7, *Floret silva* (pages 47-59):

- i Discuss the effects of using a large choir and a small choir. (5 marks)
- ii To what extent is this section a dance? (3 marks)
- iii Explain how the first violins play the three bars beginning at bar 28. (4 marks)
- iv What is the chord on the second beat of both bars 31 and 33? (2 marks)
- v What is the significance of the instruction 'non div.' for the strings before bar 11? (2 marks)
- vi Write the horn parts for bars 87-89 as they sound at concert pitch. (4 marks)

Two sets of empty musical staves, each consisting of five lines, provided for writing answers to question 4b vi.

5 Ravel - *Daphnis and Chloé*, parts 1 and 2

Either 5a

Part 2, beginning at rehearsal number 83 on page 96, moves from distant sounds through a very dramatic section culminating at rehearsal number 131 on page 150. Discuss the ways in which Ravel's music reflects the unfolding drama. (20 marks)

or 5b

Answer the following questions, which refer to the beginning of part 2 from page 96:

- i Beginning on G# in bar 6 of the soprano part, what device does Ravel use as far as bar 8? (2 marks)
- ii In which other part does the same device occur at almost the same time? (2 marks)
- iii Discuss the atmosphere Ravel creates in bars 1-32. (5 marks)
- iv Write the first horn part in bars 33 and 34 at concert pitch. (4 marks)

A set of empty musical staves, consisting of five lines, provided for writing answers to question 5b iv.

- v Identify how the different contrapuntal elements undergo changes in bars 1-32. (5 marks)
- vi Comment on the chord at the beginning of bar 33. (2 marks)

Manuscript paper for Section A, question 2: Orchestration

AMuSTCL sample paper from 2017

Complete bars 67–75.

67 **[Molto Allegro]** 68 69 70

Flutes *f*

Oboes *f*

Clarinets in A *f*

Bassoons *f*

Horns in D *f*

Trumpets in D *f*

Timpani in D & A *f*

[Molto Allegro]

Violin I *f*

Violin II *f*

Viola *f*

Cello and Double Bass *f*

71

72

73

74

75

This musical score page contains five systems of staves for measures 71 through 75. The instruments are arranged as follows:

- System 1:** Fls. (Flute), Obs. (Oboe), Cl. (Clarinet), and Bsns. (Bassoon). The Flute, Oboe, and Clarinet parts have a treble clef and a key signature of two sharps (F# and C#). The Bassoon part has a bass clef and a key signature of two sharps. Measure 75 shows a final chord with notes G#4, A4, B4, and C5.
- System 2:** D Hns. (Drum Horns) and D Tpts. (Drum Trumpets). Both parts have a treble clef and a key signature of two sharps. Measures 72, 73, and 74 contain rests, while measure 75 has a final note G#4.
- System 3:** Timp. (Timpani). The part has a bass clef and a key signature of two sharps. Measures 72, 73, and 74 contain rests, while measure 75 has a final note G#4.
- System 4:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc./Db. (Violoncello/Double Bass). The Violin I and II parts have a treble clef and a key signature of two sharps. The Viola and Violoncello/Double Bass parts have a bass clef and a key signature of two sharps. Measures 72, 73, and 74 contain rests, while measure 75 has final notes G#4, A4, B4, and C5.