

Specimen Paper B

1. Stylistic composition

- (i) Complete this chorale in the style of J.S. Bach.
Write for SATB in short score.

Wenn mein Stündlein

(ii) Answer ONE of the following four options: (a), (b), (c) or (d).

EITHER (a) Two-part counterpoint

Complete this two-part contrapuntal texture for keyboard, making use of the rhythmic figures in the given part.

Handel

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a rhythmic pattern of eighth notes and quarter notes, including some beamed eighth notes. The lower staff is in bass clef and contains a bass line with a rhythmic pattern of quarter notes and eighth notes, including some beamed eighth notes. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, maintaining the same rhythmic patterns. The lower staff continues the bass line, also maintaining the same rhythmic patterns. The notation is consistent with the first system.

The third system of musical notation consists of two staves. The upper staff is empty, indicating a space for the student to complete the melodic part. The lower staff continues the bass line from the previous systems, maintaining the same rhythmic patterns.

The fourth system of musical notation consists of two staves. The upper staff contains a short melodic phrase at the beginning, followed by a space for completion. The lower staff continues the bass line from the previous systems, maintaining the same rhythmic patterns.

OR (b) Harmonising a folk song

Complete the following piano accompaniment, developing the style of the opening.

Andante

It's of a youth, a kind young youth, He

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (D major) and the time signature is 4/4. The tempo is marked 'Andante'. The lyrics are: 'It's of a youth, a kind young youth, He'. The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand.

was a squire's son; He court - ed the bail - iff's

The second system of the musical score. The vocal line continues with the lyrics: 'was a squire's son; He court - ed the bail - iff's'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. There are some blank spaces in the piano accompaniment, indicating where the student should complete the accompaniment.

daugh - - - ter, She lived at Is - ling - ton.

The third system of the musical score. The vocal line concludes with the lyrics: 'daugh - - - ter, She lived at Is - ling - ton.'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. There are blank spaces in the piano accompaniment, indicating where the student should complete the accompaniment.

OR (c) String quartet

Complete the following for string quartet, taking care to retain the given texture and harmonic idiom.

Haydn Op.55 No.1

Menuetto

1
Violins

2
Viola

'Cello

p *f*

p *f*

OR (d) Realisation of chord symbols

Using conventional notation, realise the following chord sequence for voice(s) and/or instrument(s) of your choice. Ensure that the full harmonic texture is outlined in your answer. Mark clearly the voice(s) and/or instrument(s) you have chosen, together with tempo and all performance indications. You may use one of the suggested openings for electronic organ or guitar if you wish.

Key: E major

E | G#m | F#m | Amaj7 |

B9 | F#13 B7 | E | E6 ||

Electronic organ:

Andante con moto

Guitar:

Sostenuto

2. Questions on a score

Study the extract and then answer the questions below.

a) The extract comes from a work with four movements. Which movement might this be? Give reasons.

b) Comment in detail on the style and mood of the music.

c) Name the key of the extract. _____

d) Explain: i) *Adagio molto e mesto* _____

ii) *sotto voce* _____

iii) *morendo* _____

iv) *p espressivo* _____

e) Describe the chords numbered as follows:

1 _____ (bar 4)

2 _____ (bar 7)

3 _____ (bar 18)

f) Describe the intervals numbered as follows:

4 _____ (bar 2)

5 _____ (bar 7)

6 _____ (bar 8)

g) Mark on the score an example of: i) a sequence
ii) a turn
iii) a perfect cadence

h) For what ensemble is this music written? _____

i) Comment on the composer's use of dynamics.

j) Based on your answer to b) above, suggest the likely period of music history, and a possible composer.

Adagio molto e mesto

Musical score for measures 1-5. The score is in 2/4 time with a key signature of three flats. It features four staves: two treble clefs and two bass clefs. The first three staves are marked *p sotto voce*. The first staff has a trill (*tr*) in measure 4. Dynamics include *p*, *cresc.*, and *p*. A circled number 1 is located below the bottom staff in measure 5.

Musical score for measures 6-10. The score continues with four staves. Dynamics include *f*, *sf*, *morendo*, and *p*. The bottom staff is marked *p espressivo*. A circled number 2 is located below the bottom staff in measure 7. A circled number 5 is located above the top staff in measure 6.

Musical score for measures 11-14. The score continues with four staves. Dynamics include *cresc.* and *p*. A trill (*tr*) is present in the top staff in measure 13. A circled number 3 is located below the bottom staff in measure 14.

Musical score for measures 15-18. The score continues with four staves. Dynamics include *f*, *morendo*, *cresc.*, and *sf*. A circled number 3 is located below the bottom staff in measure 18.

20

cresc. sf *f*

cresc. *sf* *f*

sf *f*

cresc. *sf* *f*

Musical score for measures 20-22. The score is in 2/4 time and features four staves. The first staff has a melodic line with a crescendo leading to a fortissimo (sf) dynamic. The second and third staves have accompaniment with similar dynamics. The fourth staff has a bass line. The music is in a key with three flats.

23

dim. *p*

espress.

Musical score for measures 23-26. The first staff features a melodic line with a decrescendo (dim.) leading to a piano (p) dynamic. The second and third staves are mostly rests. The fourth staff has a bass line with an *espress.* (espressivo) marking. The music is in a key with three flats.

27

sfp *sfp* *sfp*

sfp *sfp* *sfp*

Musical score for measures 27-30. The score features four staves. The first staff has a melodic line with a sforzando piano (sfp) dynamic. The second and third staves have accompaniment with sfp dynamics. The fourth staff has a bass line with sfp dynamics. The music is in a key with three flats.

3. Comparison of recordings

- a) Mussorgsky: 'Catacombes' from *Pictures at an Exhibition*

Answer any TWO of the following questions:

- i) Describe, from listening to the extracts, how Ravel transforms the original piano version into an orchestral score.
- ii) Comment on the choice of tempi in the two extracts. How does the choice inform the performances?
- iii) Compare and contrast the recording techniques used and comment on the recorded sound.
- iv) Describe how the original dynamics and articulations are re-interpreted in orchestral terms.

OR

- a) Satie: *Gymnopédie No.1*

Answer any TWO of the following questions:

- i) Compare and contrast the two performances.
- ii) Discuss the difference in tempo between the two recordings. Which one, in your opinion, is more successful?
- iii) To what extent does the recorded sound on the Debussy arrangement do justice to the impressionistic orchestration?
- iv) In comparing the two recordings, comment on the recording techniques used and on the resulting balance.

4. Short essay

Write a short essay of 400-500 words on ONE of the following questions:

- a) Compare and contrast two composers who, through their writing, have made a significant contribution to the repertory of your instrument.
- b) 'The classical recording industry is in terminal decline' (*The Guardian*). Discuss.
- c) How important are funding bodies to a thriving contemporary music scene?
- d) From the period 1685-1830, choose a composer (related to your instrument) and discuss how the approach to the performance of their music has changed.
- e) You have been asked to take part in an outreach programme to a local primary school. Discuss your plans for a music/instrumental workshop with the students.
- f) Discuss how you would go about recording a demo CD for your own promotional purposes, and outline a possible programme of repertoire.
- g) Select two contrasting works which you have performed on your instrument, and give a brief analytical overview of each.
- h) How can an understanding of analysis inform performance?
- i) To what extent should the expectations of an audience inform the choice of concert programme?
- j) Give a brief survey of some of the earliest works composed for your instrument.