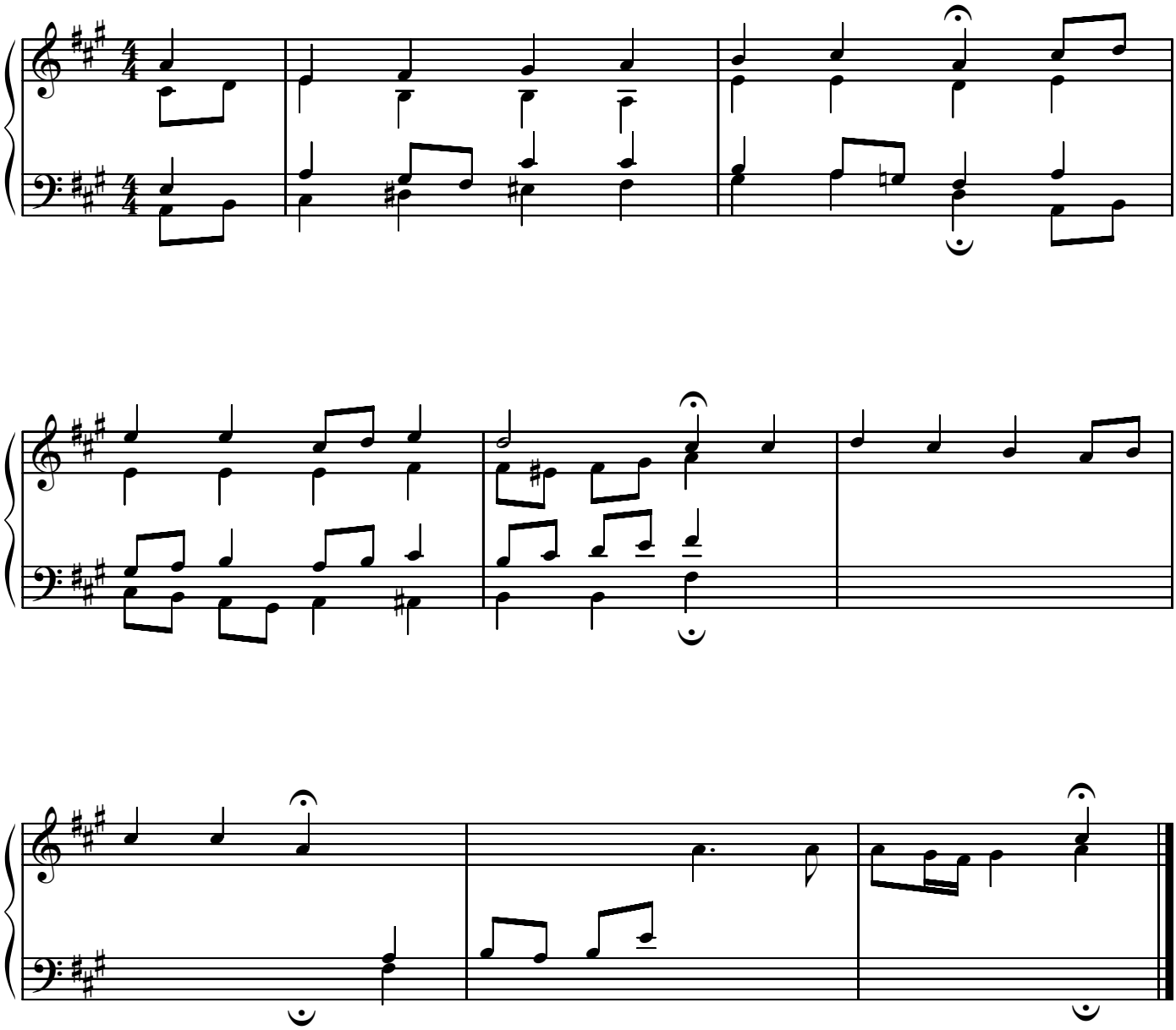
Specimen Paper B

1. Stylistic composition

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

Wenn mein Stündlein

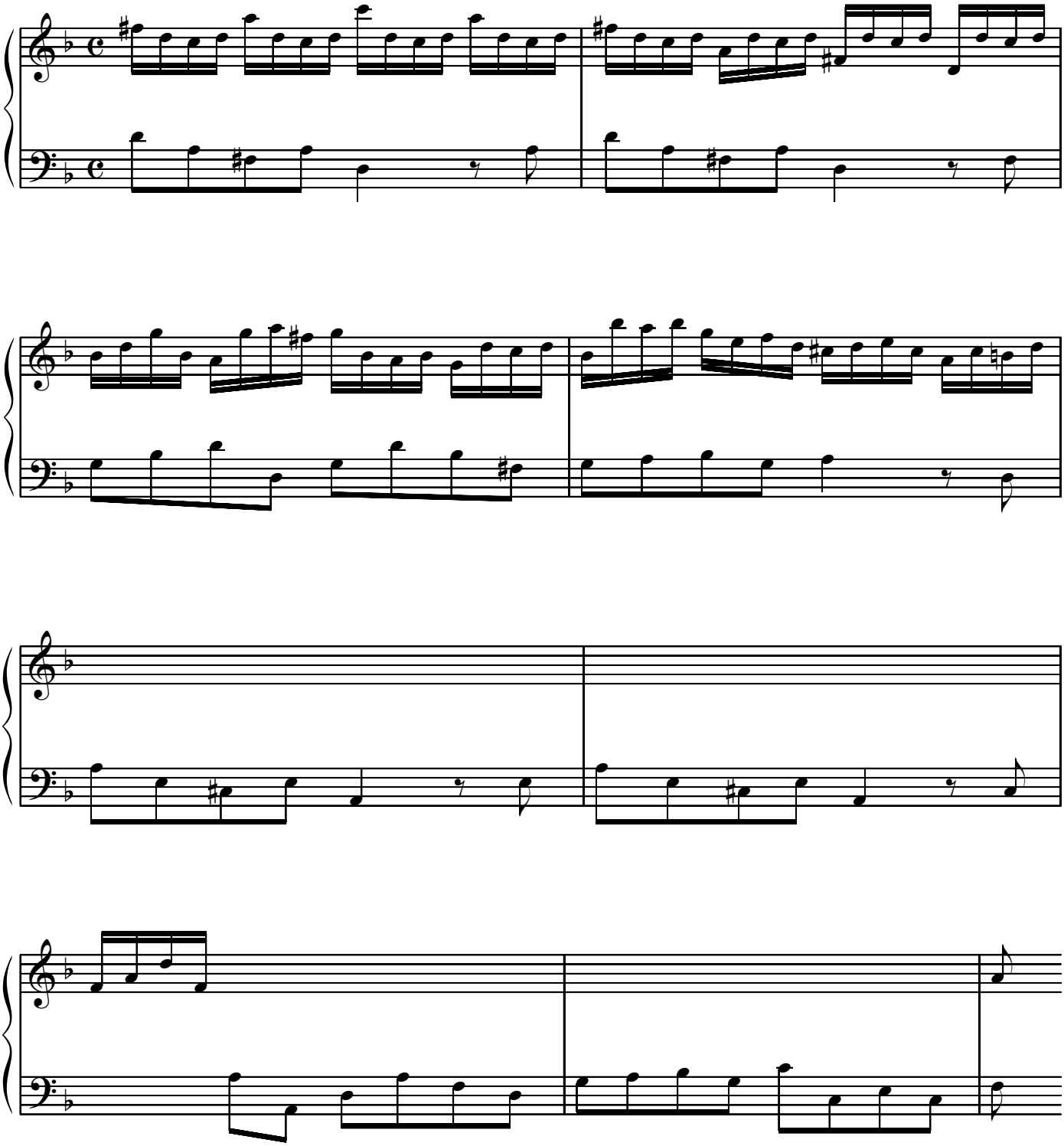


(ii) Answer ONE of the following four options: (a), (b), (c) or (d).

EITHER (a) Two-part counterpoint

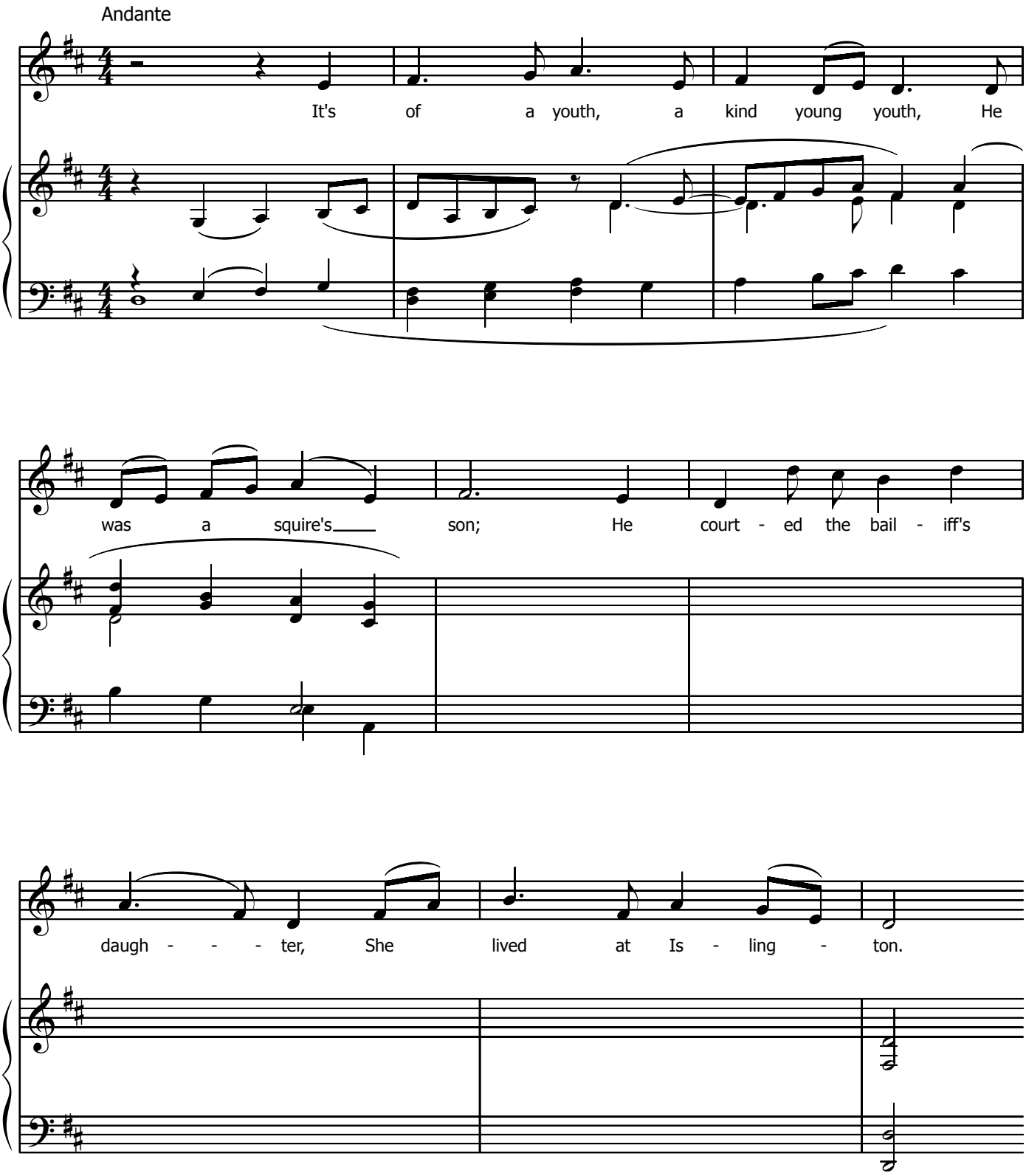
Complete this two-part contrapuntal texture for keyboard, making use of the rhythmic figures in the given part.

Handel



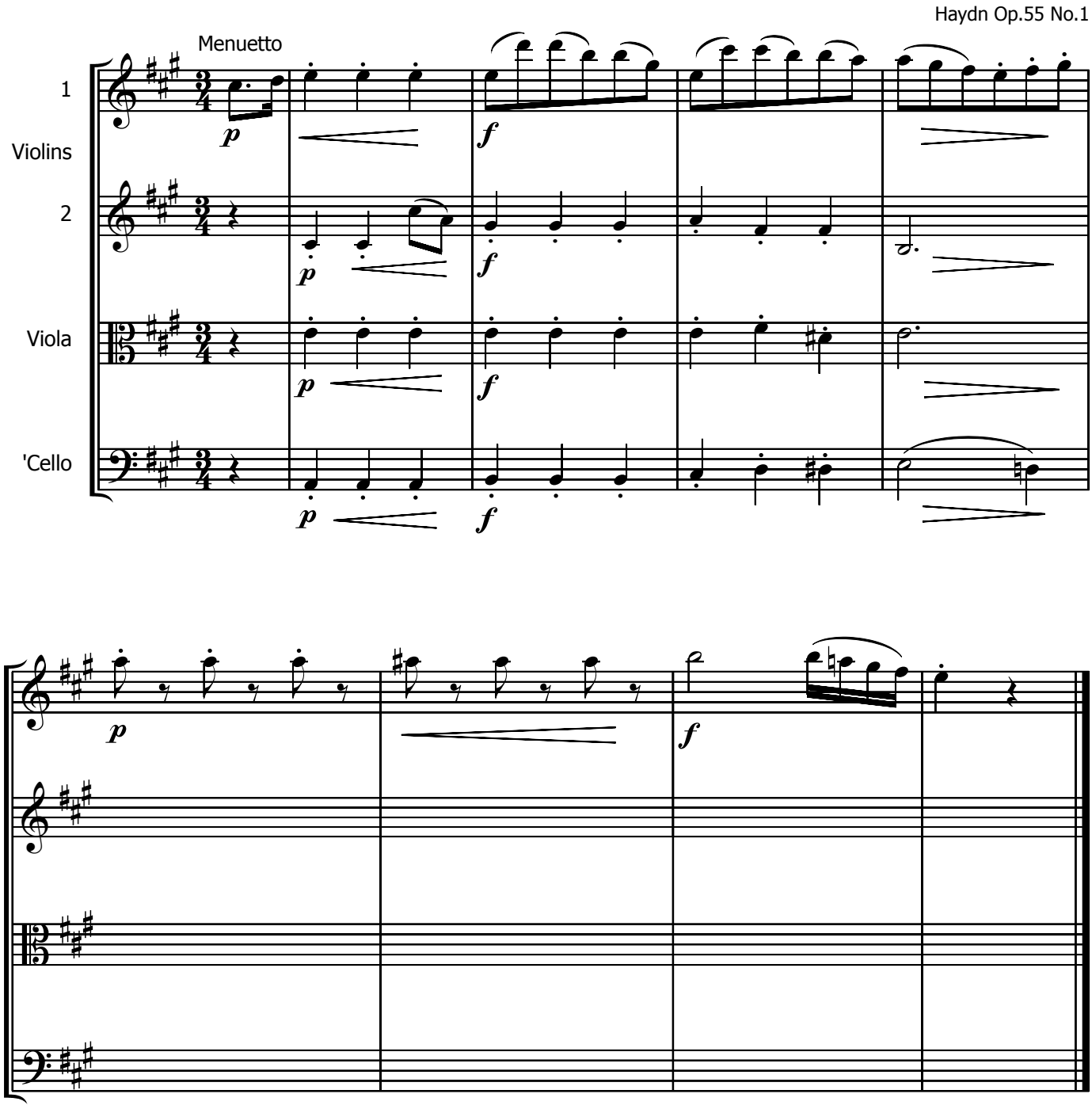
OR (b) Harmonising a folk song

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



OR (c) String quartet

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



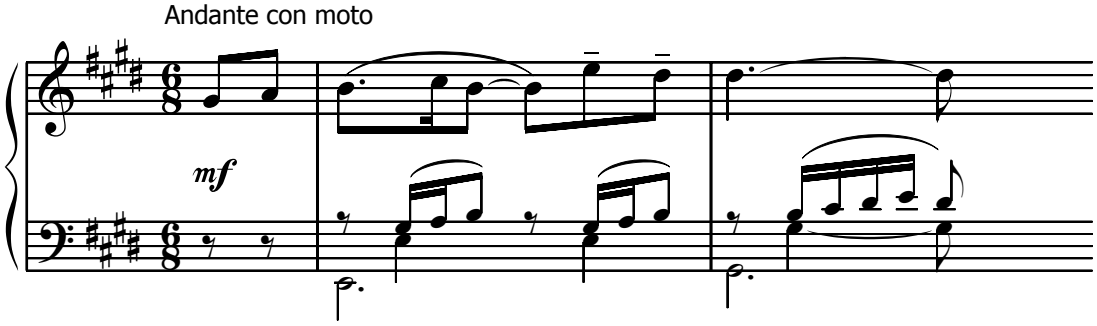
OR (d) Realisation of chord symbols

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.

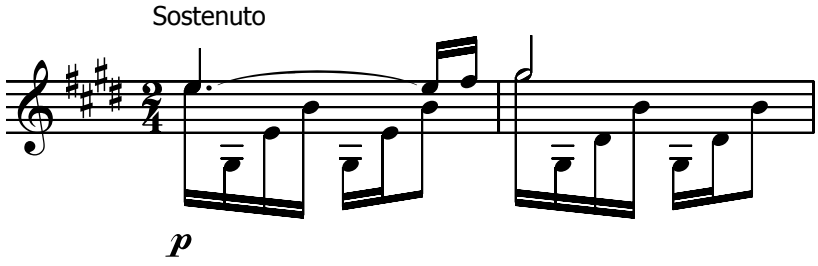
Key: E major

E	G♯m	F♯m	Amaj7
B9	F♯13 B7	E	E6

Electronic organ:



Guitar:



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.

_____

_____

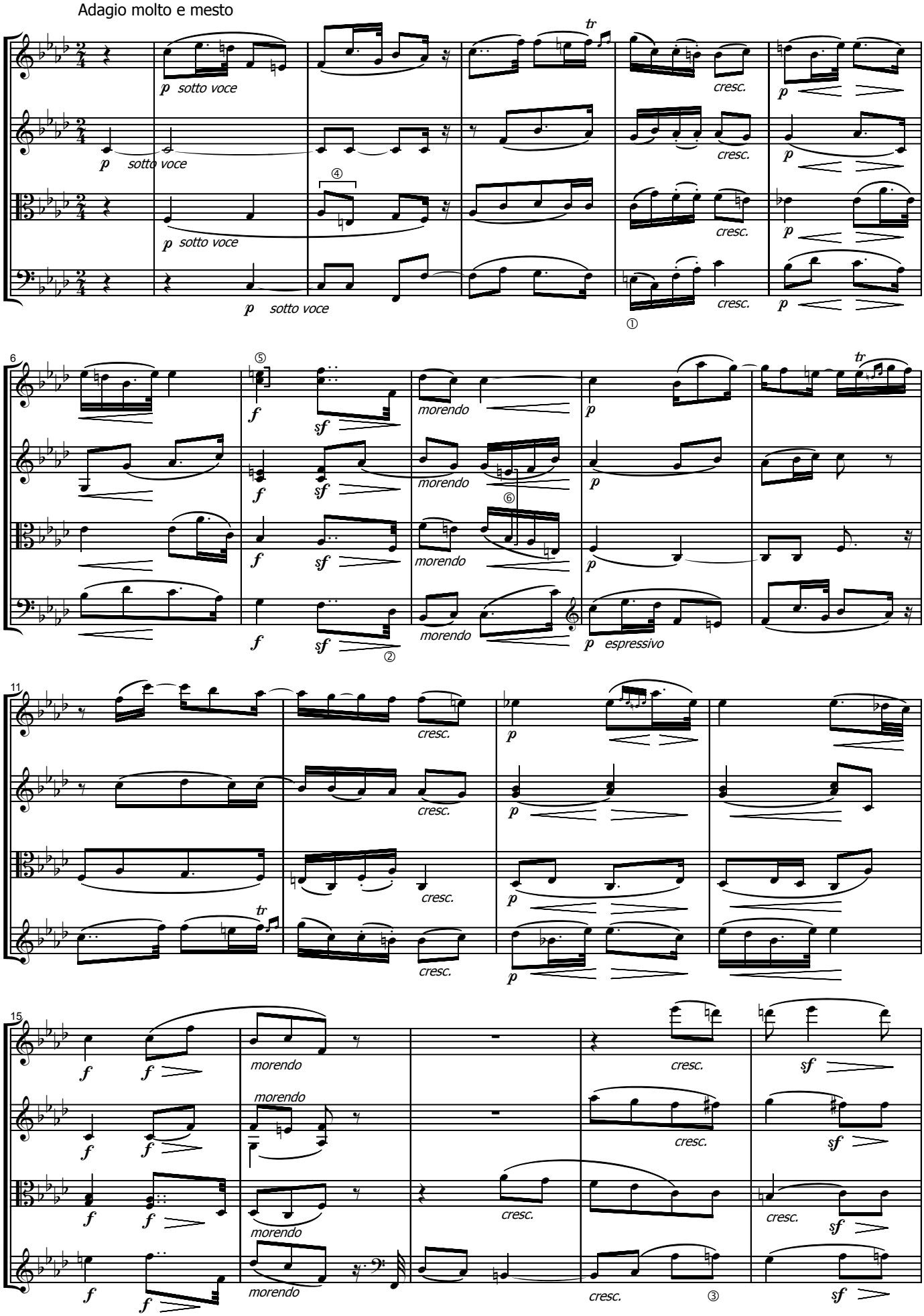
_____

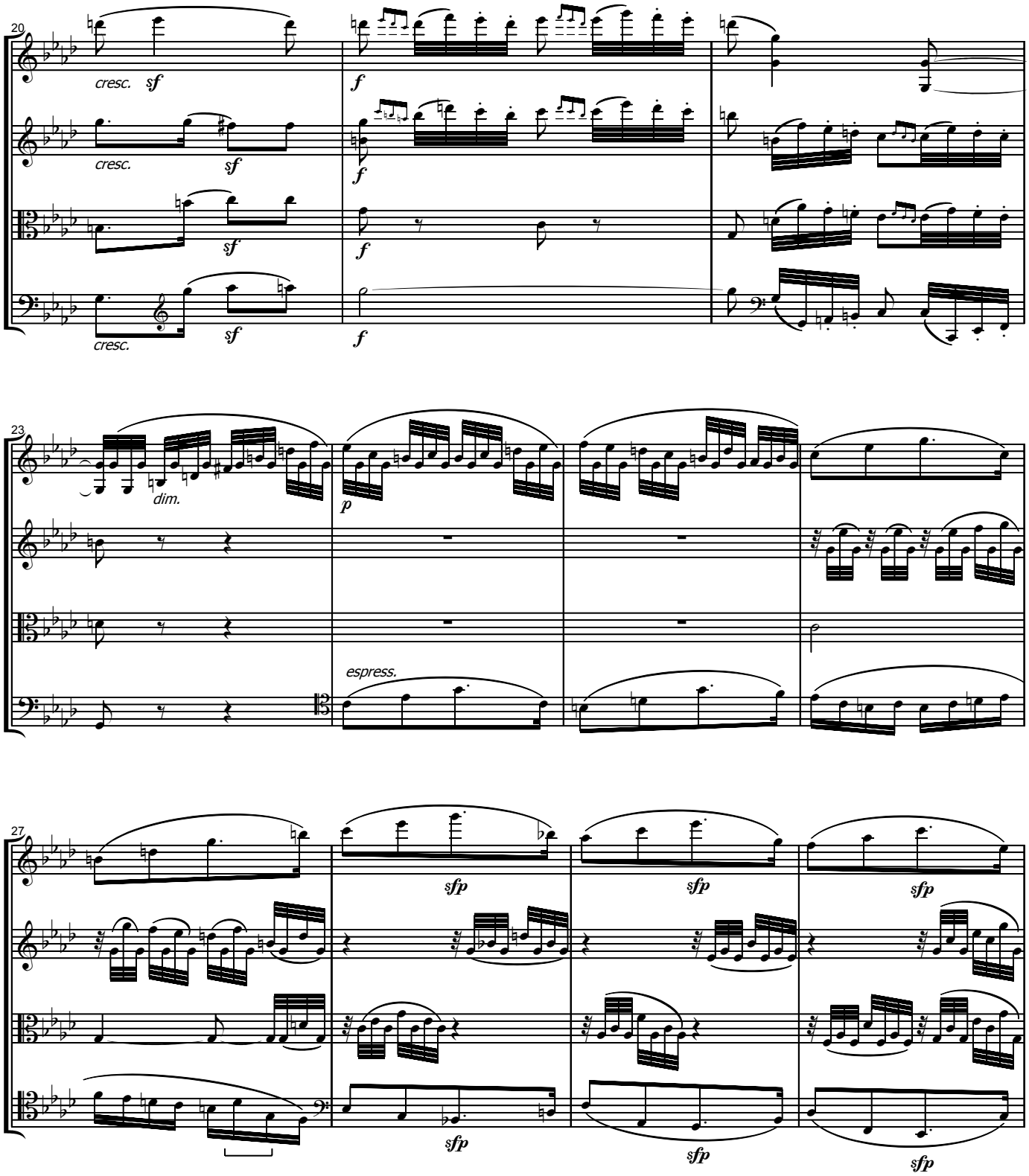
j) Based on your answer to b) above, suggest the likely period of music history, and a possible composer.

_____

_____

_____


Adagio molto e mesto
p sotto voce
tr
cresc.
6
f
sf
morendo
espressivo
11
15


20
cresc.
sf
f
23
dim.
p
espress.
27
sfp

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.