

Specimen Paper A

1. Stylistic composition

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

Nun lasst uns Gott

The musical score is for a chorale in 3/4 time, B-flat major. It is written for SATB in short score. The first system shows the vocal parts and piano accompaniment. The second system shows the continuation of the piano accompaniment.

- (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.

J.S. Bach

The musical score is for a two-part contrapuntal texture in 4/4 time, D major. It is written for keyboard. The first system shows the given part and the second system shows the continuation of the given part.

OR (b) Harmonising a folk song

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

Andante

Sil - vy, Sil - vy, all

on one day, she dressed her - self in man's ar - ray. A

sword and pis - tol all by her side.

OR (c) String quartet

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

(Menuetto) Allegretto

Haydn

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: G major

Gmaj7 D7^b9 | Gmaj7 D^b9 | Gmaj7 C[#]7 | Am7 D7 |

Gmaj7 Em/D D7 | G6 A7/D D7^b9 | G6 ||

Electronic organ:

Poco lento

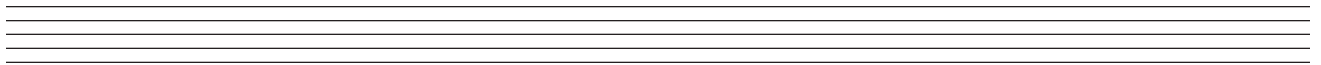
Guitar:

Poco lento

2. Questions on a score

Study the extract and then answer the questions below.

- a) Explain the term Calmo (bar 6). _____
- b) Describe the intervals marked: x _____ (bar 14, between violins 1 & violas)
y _____ (bar 14, between violins 1 & violas)
- c) Write out bars 13-17 of the cor anglais part as it would sound in performance.

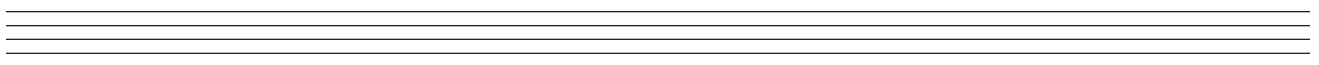


- d) Describe the time signature at the start of the extract. _____
- e) Comment on the use the composer makes of the varying bar lengths throughout the extract.

- f) What role do the harps play in this extract?

- g) i) Explain the notation in the first two bars of the double bass part.

- ii) Write the sounding pitch of this note.



- h) Describe the chords marked as follows (all in the harp part):

① _____

② _____

③ * _____

[* Take care with the enharmonic spelling of this chord.]

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

Calmo ♩ = 106

Fl. I

Ob. I

Timp.

Harps I, II

Vins I

Vins II

Vls

Vcs

D.Bs

C.A.

Timp.

Harps I, II

Vins I

Vls

Vcs

D.Bs

mf

f

f cantabile

f

f

f

f

f

f

f

①

②

③

Extract taken from Bartók *Concerto for Orchestra*.

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14

C.A.

Harp I, II

Vins I

Vls

Vcs

D.Bs

Tempo I. (♩ = 114)

20

Fl.I

Ob.I

C.A.

Harp I, II

Vins I

Vins II

Vls

Vcs

D.Bs

mf

p

mf

p

div.

p

non div.

p

pizz.

p

pizz.

p

27

Fl. I

Ob. I

Cl. I
in A

Vins I

Vins II

Vls

Vcs

D.Bs

p

unis. pizz.

p

arco

p

arco

p

3. Comparison of recordings

a) Eric Coates: *By the Sleepy Lagoon*

Answer any TWO of the following questions. Each answer should be 1-2 paragraphs in length.

- i) Discuss the differences in tempo and dynamics between the two recordings.
- ii) What are the main differences in recording techniques as heard in these two performances?
- iii) Compare and contrast the two performances.
- iv) What are the main differences in orchestral playing (technique) heard in these two recordings?
Has the style of performance (b) informed that of performance (a)?

OR

b) Bach: *Chaconne*

Answer any TWO of the following questions. Each answer should be 1–2 paragraphs in length.

- i) Describe, from listening to the extracts, how Busoni reinvents Bach's baroque clarity for the romantic age.
- ii) What are the main differences in the recorded balance between the two tracks? Are the solo instruments successfully recorded?
- iii) Compare and contrast the use of tempo, dynamics and articulation in these recordings.
- iv) To what extent does the recorded sound on the Busoni recording do justice to the performance?

4. Short essay

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

- a) Which composers have expanded the technical range of your instrument? Discuss why this was necessary, giving examples.
- b) How would you go about obtaining funding for a series of concerts devoted to a contemporary composer of your choice?
- c) Give a detailed analysis of a piece which you have recently performed on your instrument.
- d) Briefly outline the history and development of your instrument, highlighting the important changes which have taken place.
- e) You have been asked to give a recital to a local music club. Explain how you would go about planning your programme, bearing in mind your audience, the venue and its acoustic.
- f) Give a survey of contemporary repertoire for your instrument.
- g) Explore some of the issues surrounding applause at concerts. How do you view the recent trend of applauding between movements?
- h) Write brief programme notes for any THREE repertoire works which you might perform in recital.
- i) Write an essay on the role of your instrument in a chamber music or ensemble context.
- j) To what extent and in what contexts can improvisation be employed by performers on your instrument?