AMusTCL

Sample paper from 2009



Your full name (as on appointment slip). Please	a da a a a a a a a a a a a a a a a a a
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 slip 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. 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.
- 5. You are reminded that you are bound by the regulations for written examinations displayed at the examination centre and listed in the *General Regulations for Diplomas* on the Trinity Guildhall website www.trinityguildhall.co.uk/music. In particular, you are reminded that you are not allowed to bring books, music or papers into the examination room, except for scores required for Section B. Bags must be left at the back of the room under the supervision of the invigilator.
- 6. If you leave the examination room you will not be allowed to return.
- 7. At the end of the examination, fix together all your work including rough work using the tag provided.

Candidates must answer a total of FIVE questions, choosing from ALL THREE sections as follows:

EITHER OPTION 1

Three questions from Section A and one question from Section B and one question from Section C

OR OPTION 2

Two questions from Section A and two questions from Section B and one question from Section C

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

Total

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Section A: Musical skills (Option 1 – 60 marks, Option 2 – 40 marks)

Answer THREE questions for Option 1 *OR* TWO questions for Option 2. Each question carries 20 marks.

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

From the piano reduction of an extract from the first movement of Symphony no. 95 by Haydn, score, in an appropriate manner, the extract for flute, 2 oboes, 2 bassoons, 2 horns in Eb, and strings.

Write your answer on the separate manuscript paper provided (manuscript paper for orchestration question). The first bar of the extract is given there for guidance.



3 Early Romantic: Pianoforte

Complete this Scherzo by Schubert. The first eight bars are given to indicate the style and texture of the original.

Write your answer on pages 4 and 5.





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4 Twentieth Century: Popular Song

Complete Paul Simon's song *April Come She Will*. The song has 3 versets in which the music of bars 5-17 is repeated.

Music from the end of verset 2 (bars 13-17) is given in full to indicate the style.

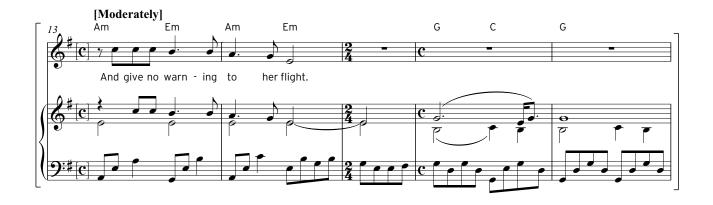
Write your answer on pages 6 and 7.

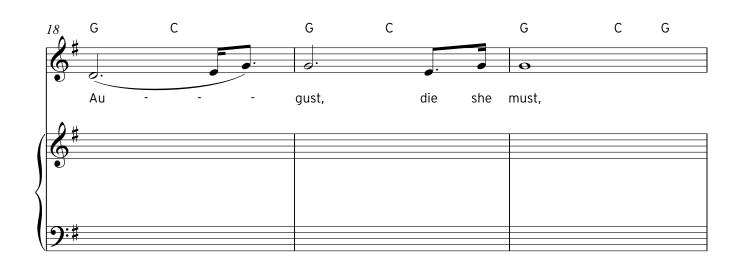
The words of the song are as follows:

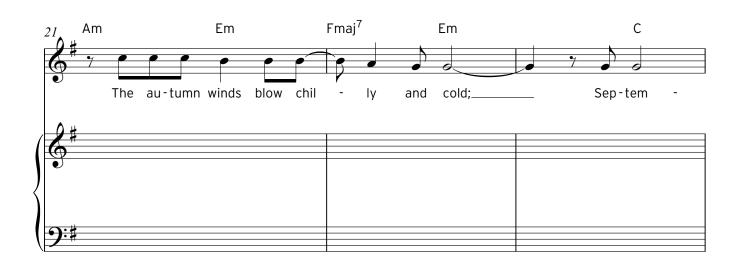
April, come she will When streams are ripe and swelled with rain; May, she will stay, Resting in my arms again.

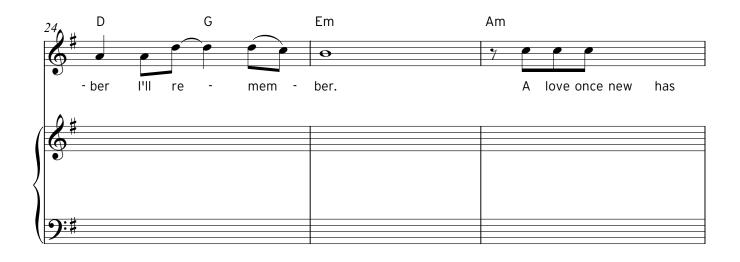
June, she'll change her tune, In restless walks she'll prowl the night; July, she will fly And give no warning to her flight.

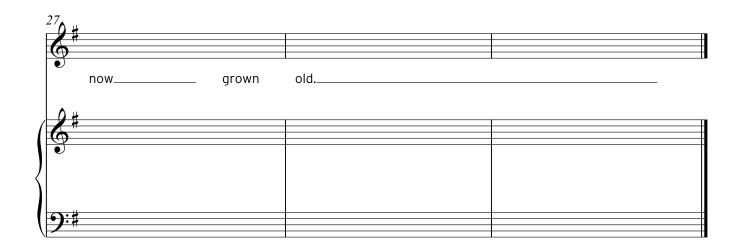
August, die she must, The autumn winds blow chilly and cold; September I'll remember. A love once new has now grown old.











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5 Twentieth Century: Melodic Composition

Create a 24-30 bar piece for any solo instrument of your choice (excluding keyboard, harp or guitar) or voice (without words) from ONE of the two given openings, which may be transposed to suit the range of the instrument/voice chosen.

State the instrument/voice for which you are writing.

Answer this question on the manuscript paper provided.





Section B: Stylistic Development – set works (Option 1 – 20 marks or Option 2 – 40 marks)

Answer ONE question for Option 1 OR TWO questions for Option 2 in the answer booklet provided. Each question carries 20 marks.

Candidates should refer to their study score when answering questions in this section.

6 Schubert Symphony no. 5 in Bb major, D. 485

a Essay

'An exhuberant and light-hearted symphony'. To what extent is this an apt description of this piece? (10 marks)

b Excerpt

 Second movement: What is the tonal relationship between bars 22-24 and bars 27-34?
 (2 marks)

2. Second movement: Identify the chord on the fourth quaver beat of bar 54. (1 mark)

3. Second movement: Name the cadence at bars 131-132. (1 mark)

4. Minuet: Name the keys through which the music passes in the following bars:

i) bar 81 (third beat) to bar 82 (first beat)
 ii) bar 82 (third beat) to bar 83 (first beat)
 iii) bar 83 (third beat) to bar 84 (first beat)
 (2 marks)
 iii) bar 83 (third beat) to bar 84 (first beat)

(20 marks)

7 Stravinsky Symphony of Psalms

a Essay

What is symphonic about the Symphony of Psalms? Consider the overall structure and thematic relationships in your answer.

(10 marks)

b Excerpt

1. Third movement: Discuss the tonality in bars 4-23. (3 marks)

2. Third movement: Identify the final chord ('Dominum'). (2 marks)

3. Third movement: How would you describe the cadence in bars 2-3? (2 marks)

4. First movement: Identify the three different thematic references in bars 26-27. (3 marks)

(20 marks)

Translation of Symphony of Psalms by Stravinsky

Part I. Psalm 38 verses 13 and 14

Exaudi orationem meam, Domine, et deprecationem meam: auribus percipe lacrimas meas.

Ne sileas, quoniam advena ego sum apud te: et peregrinus, sicut omnes patres mei.

Remitte mihi, ut refrigerer priusquam abeam: et amplius non ero.

Hear my prayer, O God, and my petition: hear my crying [with your ears]. Do not keep silent, for I am a stranger in your home: and a traveller, as were all my forebears. Spare me, that I may recover before I depart: and I shall do no more.

Part II. Psalm 39 verses 2, 3 and 4

Exspectans exspectavi Dominum:

et intendit mihi.

Et exaudivit preces meas;

et eduxit me de lacu miseriae, et de luto faecis.

Et statuit super petram pedes meos:

et direxit gressus meos.

Et immisis in os meum canticum novum:

carmen Deo nostro.

Videbunt multi et timebunt:

et sperabunt in Domino.

I waited expectantly for the Lord:

and he heard me.

He heard my prayers from afar:

and led me from the lake of misery, and from the mud of sediment.

He put my feet upon a rock:

and directed my steps.

He caused a new song of unrestrained rejoicing to flow from my mouth:

a song to our God.

Many shall see and be afraid:

and they will trust in God.

Psalm 150

Laudate Dominum in sanctis ejus:

laudate eum in firmamento virtutis ejus.

Laudate eum in virtutibus ejus:

laudate eum secundum multitudinem magnitudinis ejus.

Laudate eum in sono tubae:

[laudate eum in psalterio et cithara.]

Laudate eum in tympano et choro:

laudate eum in chordis et organo.

Laudate eum in cymbalis benesonantibus; laudate eum in cymbalis jubilationis:

Omnis spiritus laudet Dominum.

Praise God in his holiness:

praise him in the mainstay of his excellence.

Praise him in his excellence:

praise him in the abundance of his greatness.

Praise him in the sound of the trumpet:

[praise him on psaltery and lute.]

Praise him on drum and in choral dance:

praise him on string instruments and organ.

Praise him on well sounding cymbals; praise him on cymbals of rejoicing:

all that breathes praises the Lord.

Section C: Stylistic development – musical responses (20 marks)

For both options, answer ONE of following questions in the answer booklet provided.

EITHER

8 Toccata: Jacques Loussier Plays Bach (Telarc CD-83411)

Select TWO pieces from the Loussier CD and, referring to any other Bach arrangements, identify specific features in Bach's music that would appear to inspire arrangers.

OR

9 Popular Music

Select TWO groups/albums from those listed below (and refer to others of your own choice) which in your opinion have been innovative in the exploration of sound. Describe what you regard as new in their music.

The Beach Boys Pet Sounds (1966)

The Beatles Sgt Pepper's Lonely Hearts Club Band (1967)
The Velvet Underground and Nico The Velvet Underground and Nico (1967)

Joni Mitchell Blue (1971) Led Zeppelin IV (1971)

Stevie Wonder Songs in the Key of Life (1976)
Kraftwerk Trans-Europe Express (1977)
The Clash London Calling (1979)

Michael Jackson Thriller (1982)

Frankie Goes to Hollywood Welcome to the Pleasure Dome (1984)

Paul Simon Graceland (1986)

Nirvana Nevermind (1991)

Radiohead OK Computer (1997)

Buena Vista Social Club Buena Vista Social Club (1997)

Madonna Ray of Light (1999)
Chemical Brothers Come with Us (2002)

OR

10 Film Music

Select TWO films from those listed below (and refer to others of your own choice) where the sound track is used in innovative ways. Identify events in the films that have been enhanced by the use of music.

Erich Korngold dir. Curtiz/Keighley The Adventures of Robin Hood (1938)

William Walton dir. Laurence Olivier Henry V (1940)
Bernard Herrmann dir. Alfred Hitchcock Psycho (1945)
Bernard Herrmann dir. Orson Welles Citizen Kane (1951)

Elmer Bernstein dir. William Sturges The Magnificent Seven (1960)

Maurice Jarre dir. David Lean Lawrence of Arabia (1962)

Henry Mancini dir. Blake Edwards

The Return of the Pink Panther (1975)

John Williams dir. Kershner/Lucas

The Empire Strikes Back (1980)

Tan Dun dir. Ang Lee Crouching Tiger, Hidden Dragon (2000)

Howard Shore dir. Peter Jackson The Lord of the Rings – The Two Towers (2002)

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OR

11 Musicals

Are musicals a modern version of opera? Select TWO musicals from those listed below (and refer to others of your own choice) where you see a close relationship between musicals and opera, drawing attention to specific parallels.

Kern Show Boat (1927) Rogers & Hammerstein Oklahoma! (1943)

Brown & Freed Singin' in the Rain (1952)
Lerner & Loewe My Fair Lady (1956)
Bernstein & Sondheim West Side Story (1957)

Lloyd Webber Jesus Christ, Superstar (1970)

Kandor & EbbChicago (1975)Hamlisch & KlebanA Chorus Line (1975)SondheimSweeney Todd (1979)Schönberg & BoublilLes Misérables (1980)

Manuscript paper for Section A, question 2: Orchestration

The first bar of the extract is given for guidance.

