LMusTCL

Sample paper from 2017

TRINITY COLLEGE LONDON

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. You should answer both questions in Section A (questions 1 and 2), and either i or ii in Section B.
5. Read each question carefully before answering it. Your answers must be written legibly in the spaces provided or 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.

Examiner use only:

A 1 (25)	
A 2 (25)	
B 1 (30)	
B 2 (20)	
Total	

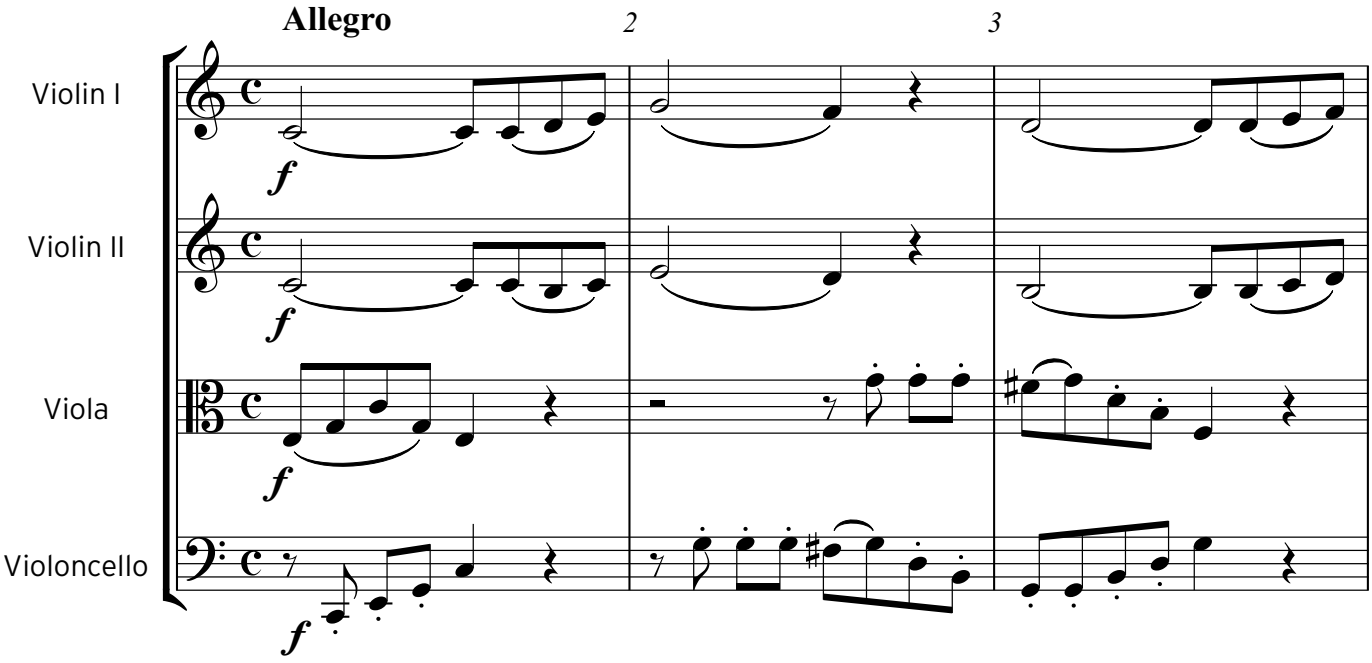
Section A: Musical skills (*50 marks*)

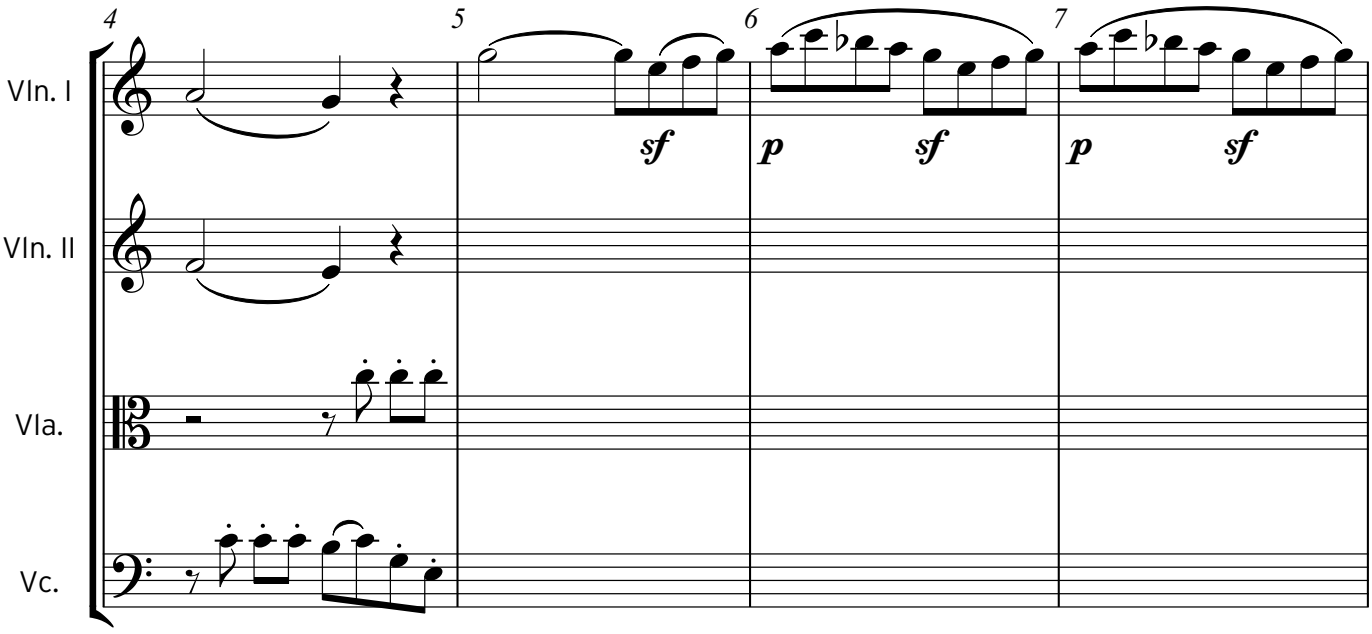
Candidates must answer both questions.

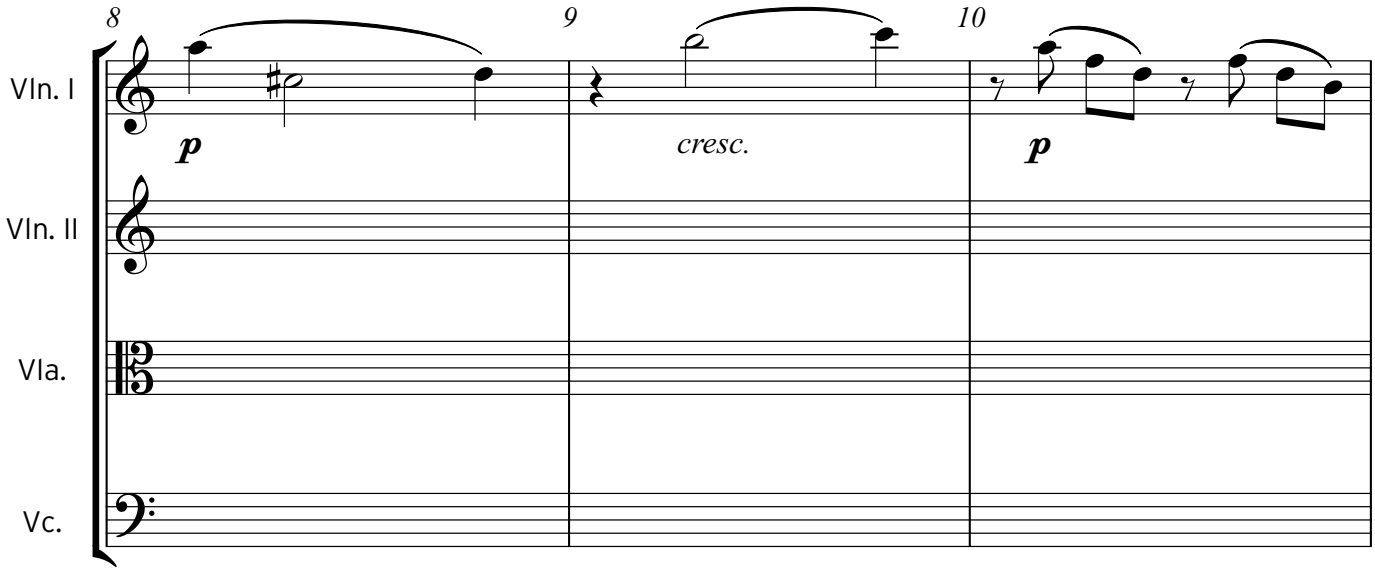
Each question carries 25 marks.

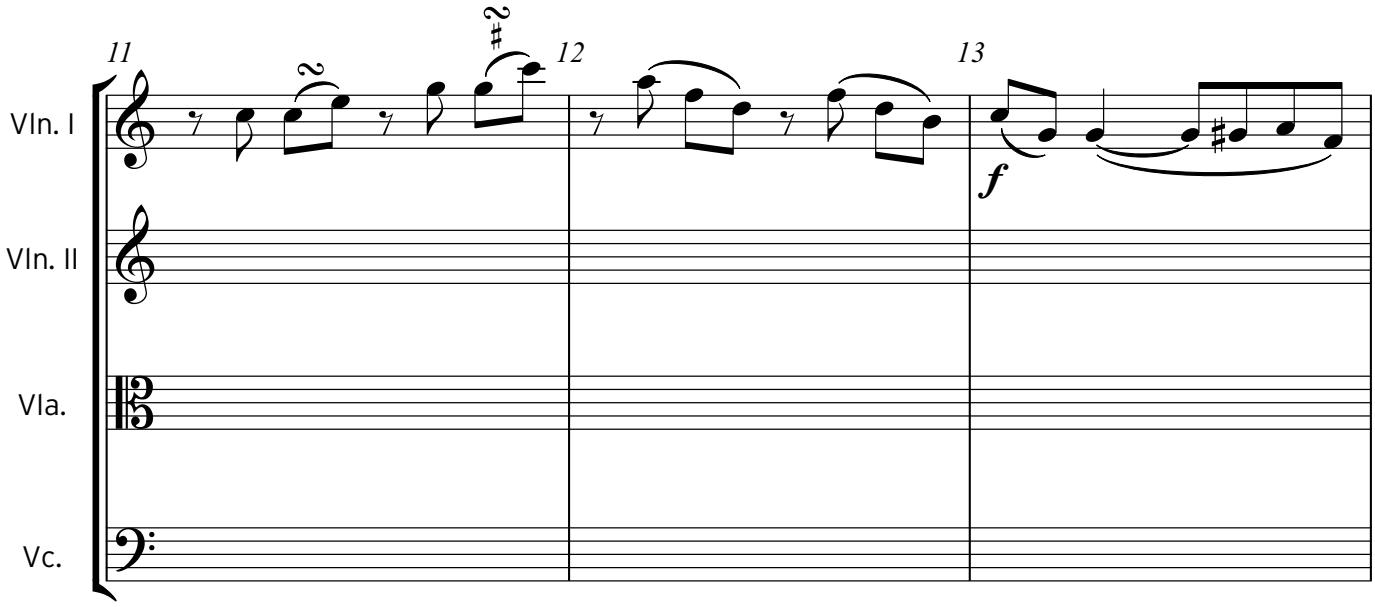
1 String quartet

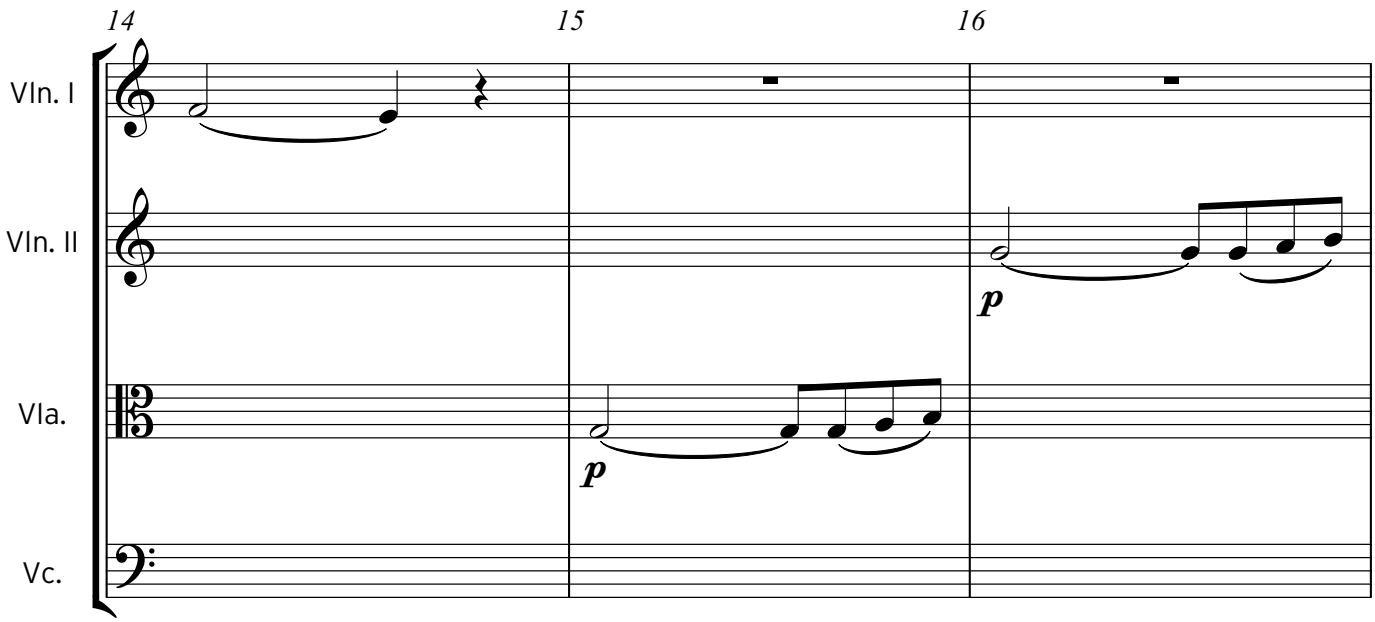
Complete this music, which comes from the exposition in the first movement of Mozart's Quartet in C, K 465. The first four bars and most of the remainder of the first violin part are given as a guide to style and idiom. Mozart reaches a perfect cadence on the first beat of bar 20 and you should do the same, finishing there.

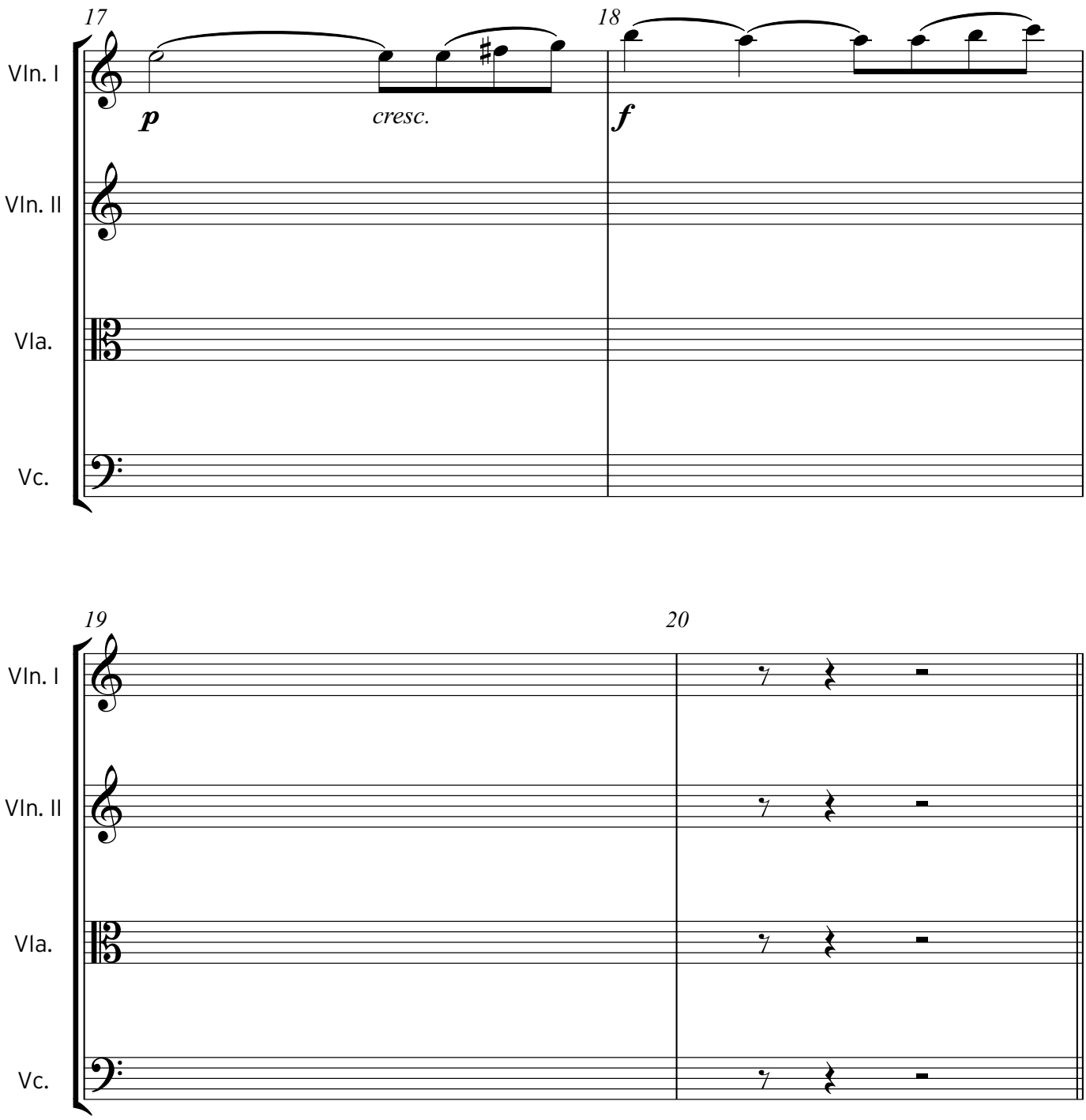





8
9
10
Vln. I
Vln. II
Vla.
Vc.
p
cresc.
p


11
12
13
Vln. I
Vln. II
Vla.
Vc.
f


14
15
16
Vln. I
Vln. II
Vla.
Vc.
p
p

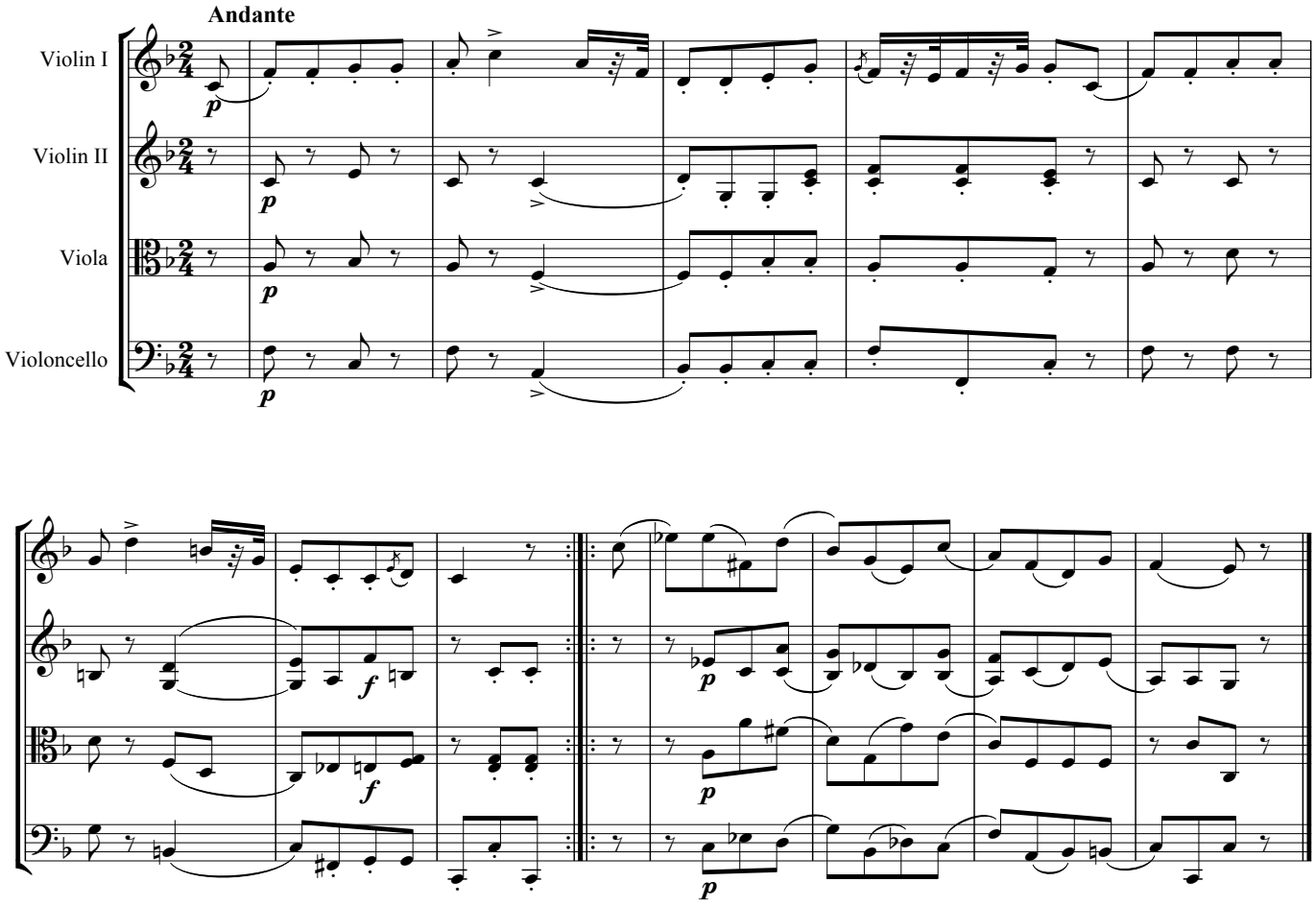

17
18
Vln. I
Vln. II
Vla.
Vc.
p
cresc.
f
19
20
Vln. I
Vln. II
Vla.
Vc.

2 Answer *either* 2a *or* 2b *or* 2c

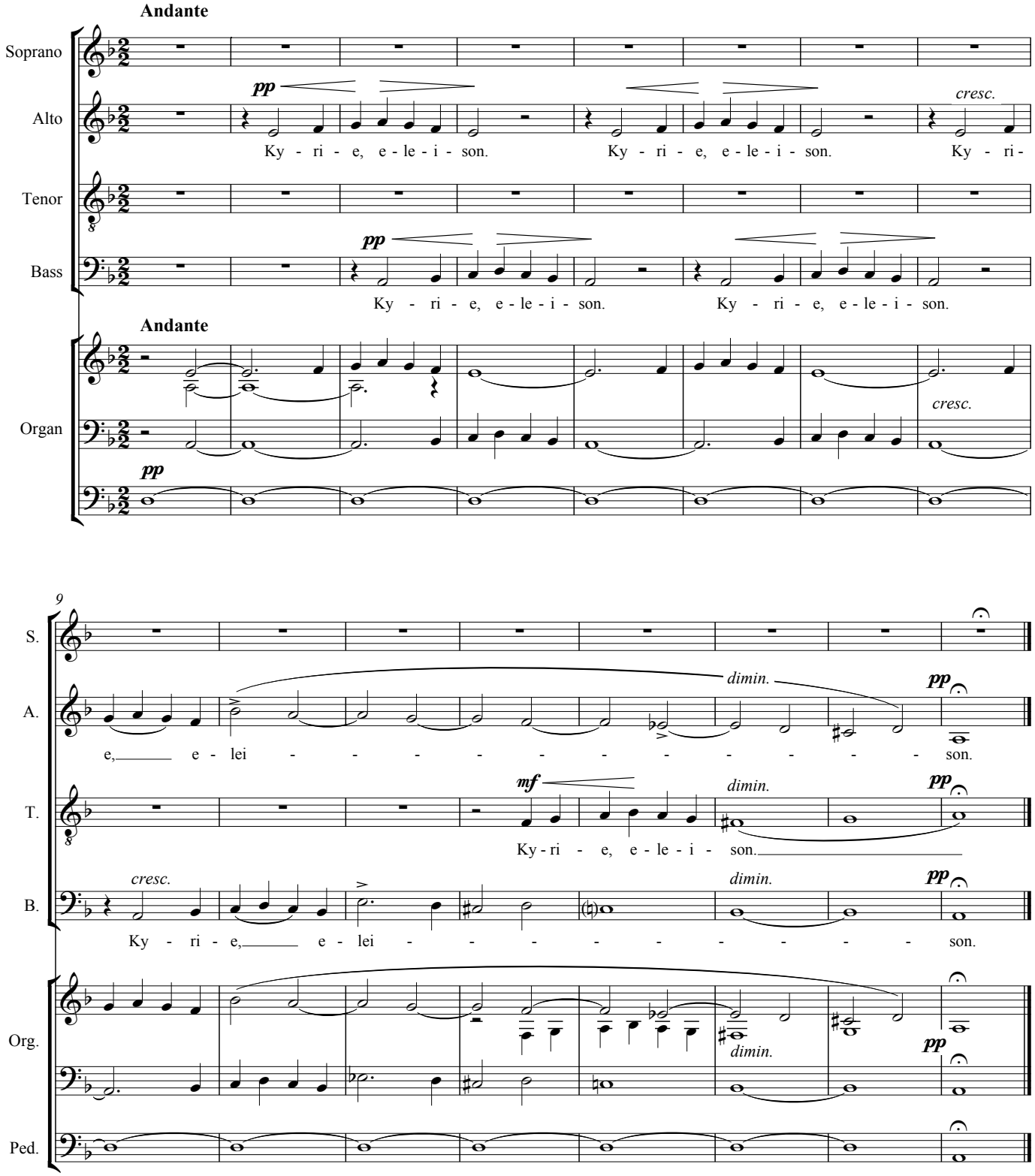
Either 2a Analysis

Comment on the following five extracts. For each extract suggest a possible date and period of composition (eg 1890, late romantic), and support this by reference to the style, texture, harmony and any other relevant musical features.

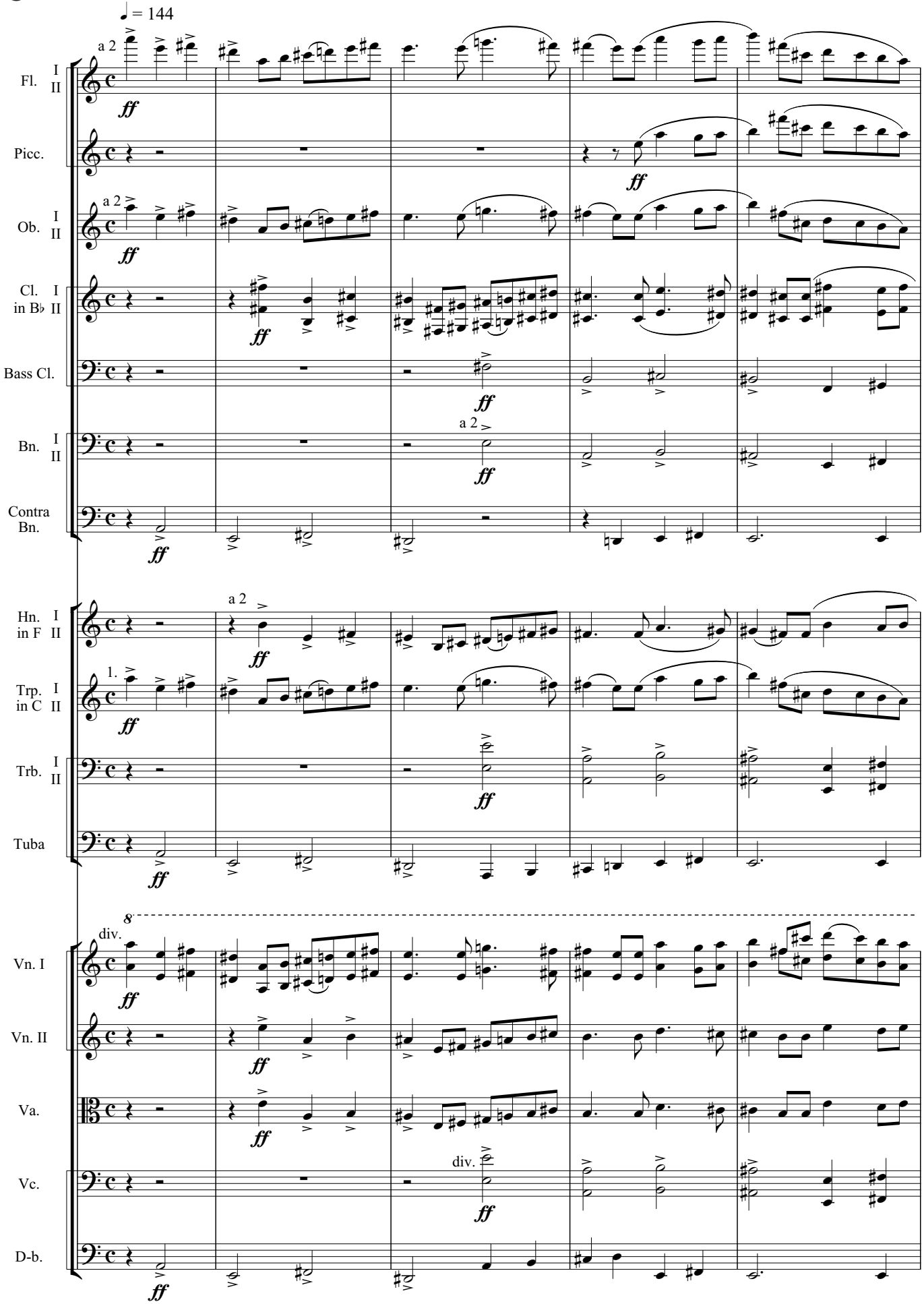
1



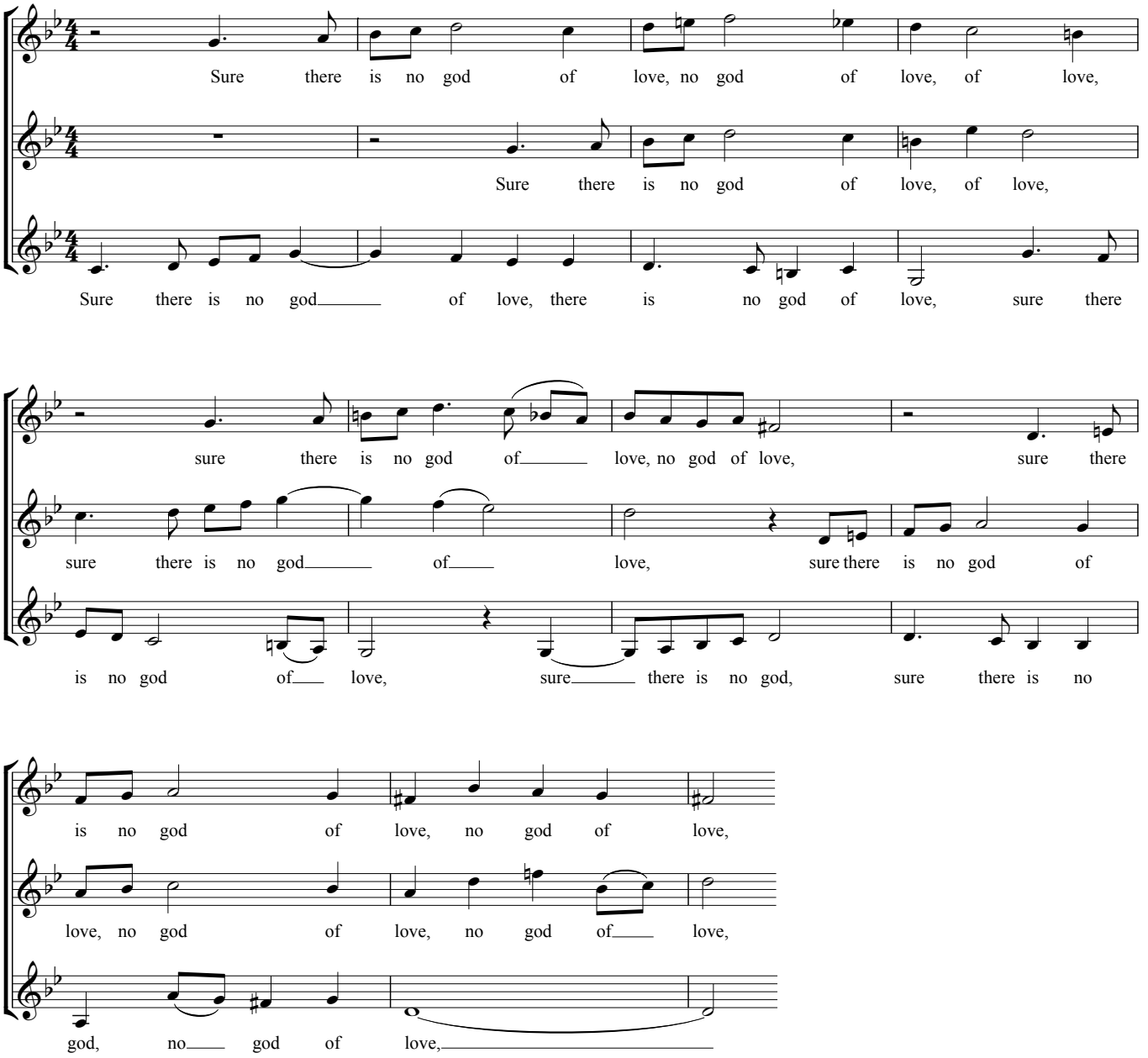
2


Andante
Soprano
Alto
Tenor
Bass
Organ
pp
cresc.
Ky - ri - e, e - le - i - son.
Ky - ri - e, e - le - i - son.
Ky - ri -
Ky - ri - e, e - le - i - son.
Ky - ri - e, e - le - i - son.
Andante
cresc.
pp
9
S.
A.
T.
B.
Org.
Ped.
dimin.
mf
e, e - lei - - - - - - - - - - - - son.
Ky - ri - e, e - le - i - son.
Ky - ri - e, e - lei - - - - - - - - - - - - son.

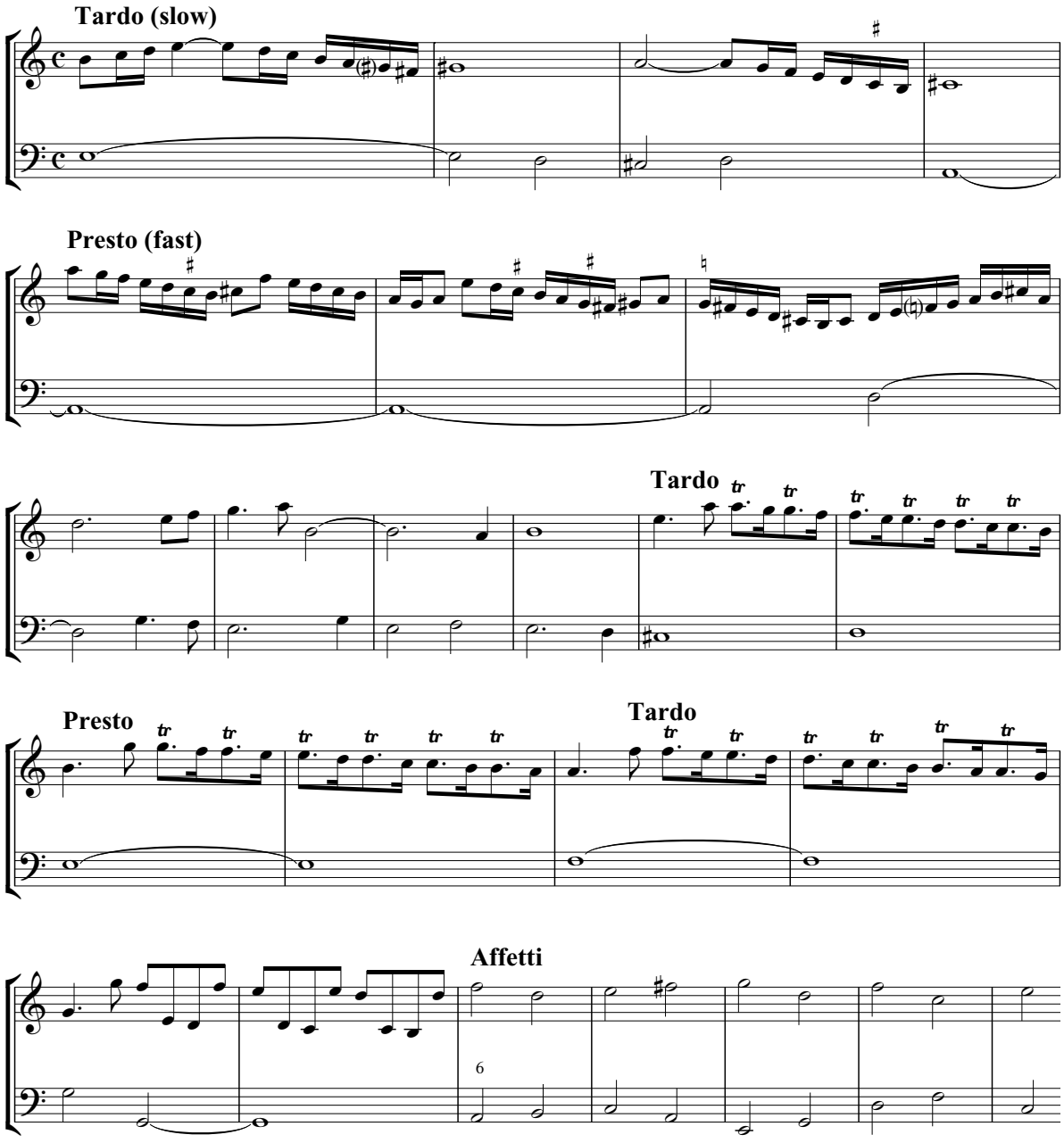
3


♩ = 144
Fl. I II
Picc.
Ob. I II
Cl. in B♭ I II
Bass Cl.
Bn. I II
Contra Bn.
Hn. in F I II
Trp. in C I II
Trb. I II
Tuba
Vn. I
Vn. II
Va.
Vc.
D-b.
a 2
1.
div.
ff

4

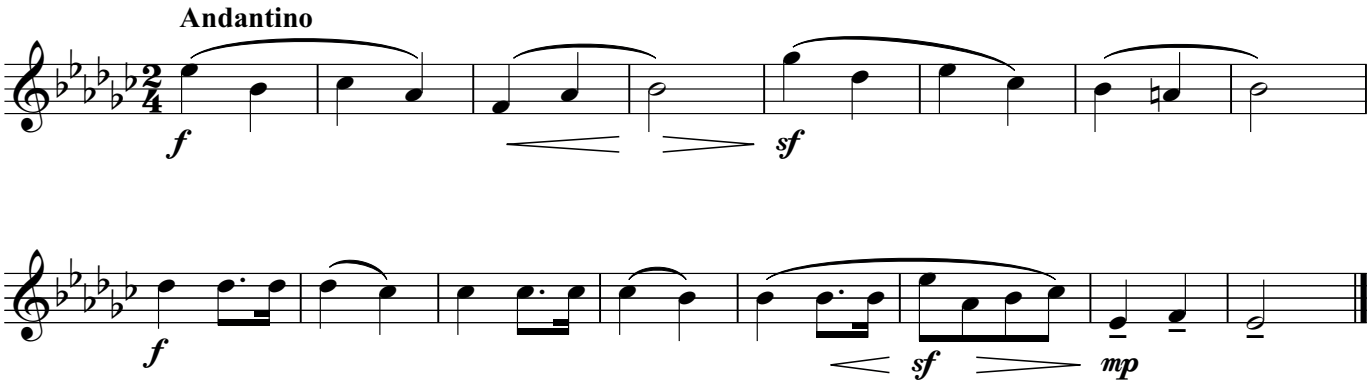

Sure there is no god of love, no god of love, of love,
Sure there is no god of love, of love,
Sure there is no god of love, there is no god of love, sure there
sure there is no god of love, no god of love, sure there
sure there is no god of love, sure there is no god of
is no god of love, sure there is no god, sure there is no
is no god of love, no god of love,
love, no god of love, no god of love,
god, no god of love,

5



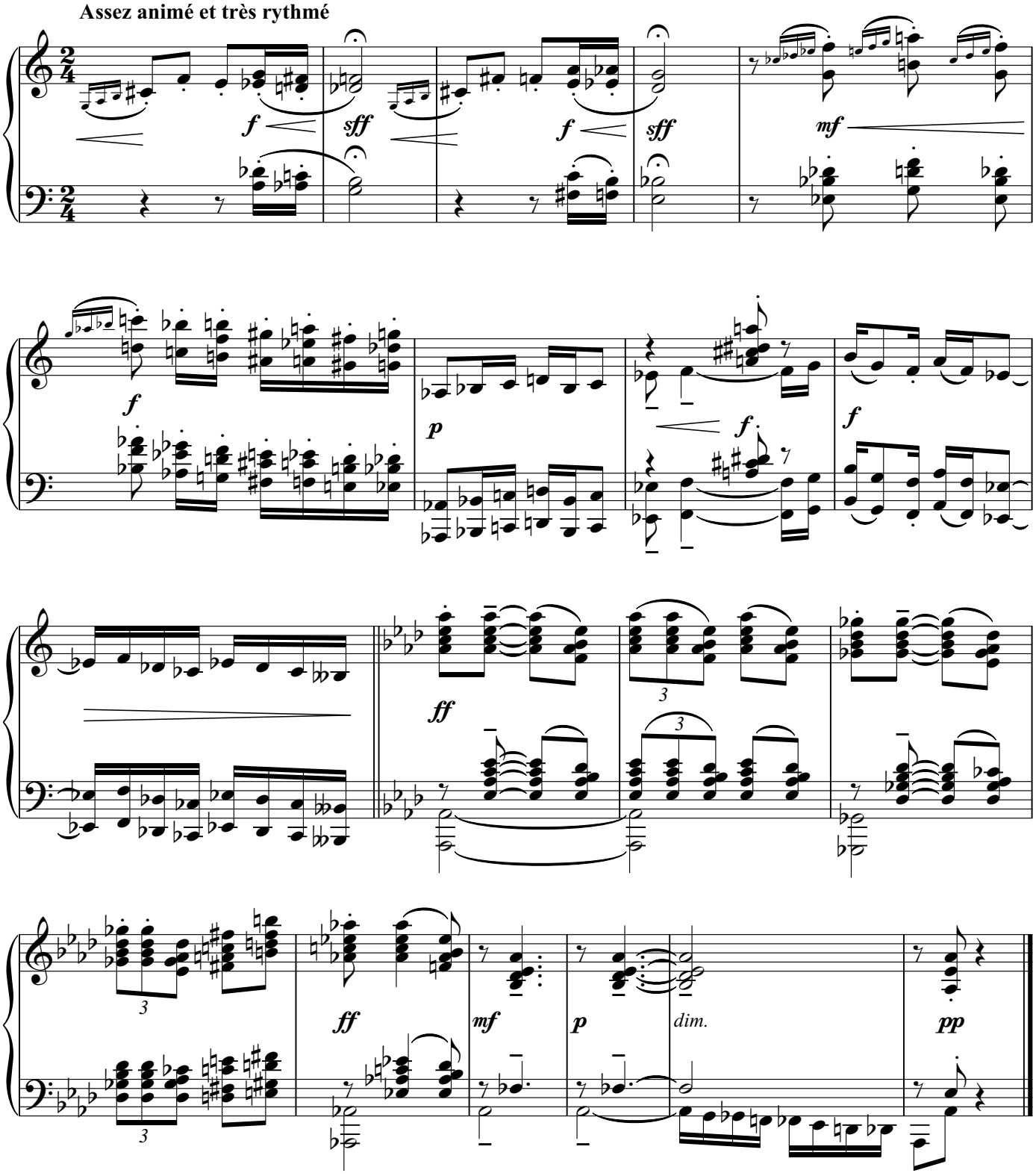
or 2b Theme and variations

Writing for piano, harmonise the following theme by Rheinberger and then write two variations based on the theme. The second variation will be acceptable as a sketch.



or 2c Orchestration

Score the following for full orchestra.



Section B: Prescribed works (*50 marks*)

Please refer to the syllabus for details of current prescribed genres and set works.

Candidates must answer BOTH questions on *either* i) Symphony *or* ii) Chamber music.

i Symphony

Answer BOTH questions 1 *and* 2

1 (*30 marks*)

Either **a.** Suggest reasons why Mahler's 4th Symphony has remained one of his most popular works. Your answer should make detailed reference to the score to support your argument.

or **b.** Give an account of the second movement of Mahler's 4th Symphony. Your answer should consider structure, texture, scoring and tonality, together with an assessment of the movement's success as a whole.

2 (*20 marks*)

Either **a.** Write a brief appreciation of either Russian or English 20th-century symphonic composers. Your answer should mention the work of at least **three** composers.

or **b.** Assess the contribution to symphonic music made by **one** of the following: Spohr, Berlioz, Bruckner, Sibelius.

---

ii Chamber music

Answer BOTH questions 1 *and* 2

1 (*30 marks*)

Either **a.** Among the most striking features of the first movement of Brahms's piano quintet (op. 34) are the richness and variety of its themes. What evidence is there in the music to support this statement?

or **b.** Michael Musgrave said of Brahms's piano quintet (op. 34) 'As a work of synthesis as well as culmination, the F minor piano quintet looks to the future as well as to the past'. Discuss this statement in some detail.

2 (*20 marks*)

Either **a.** Briefly compare and contrast the chamber music output of Schubert and Schumann.

or **b.** Survey and assess the contribution of **one** of the following to the chamber music repertoire: Mendelssohn, Poulenc, Fauré, Shostakovich.