

AVAILABLE MARKS	TOTAL MARKS GAINED
100	

YOUR CANDIDATE NUMBER



The Universities of Melbourne, Adelaide and Western Australia, the Minister for Education in New South Wales, the Minister for Education, Training and Employment in Queensland and the Minister for Education and Skills, Tasmania, through the University of Tasmania

# ASSOCIATE DIPLOMA IN THEORY

## Orchestration and arrangement

9.30 AM to 12.30 PM

SAMPLE PAPER 1

**Time allowed: Three hours**

Write your candidate number in the space at the top of this paper.  
Write your answers neatly and clearly on this paper and on any additional sheets required.  
Clearly label all extra sheets with your candidate number and the question number,  
attach them to this paper and return it to the Supervisor.

**SAMPLE ANSWERS**

EITHER

Orchestrate this excerpt from the last movement of Hummel's first piano sonata for **either** string quartet, wind quartet **or** brass quintet. A score in C should be used. Label the instruments on your score.

OR

Arrange this excerpt from the Beatles' *Yesterday* for **either** a jazz combination **or** for a 'garage band'. You may choose which instruments to use. Include in your arrangement:

- a chord chart
- a notated line for a lead instrument(s) in addition to the instrument playing the melody
- a notated line for a bass instrument.

Neither a vocal line nor notated drum part are required. A score in C should be used. Label the instruments on your score.

1 F Em A<sup>7</sup> Dm

Yes - ter - day, \_\_\_ all my trou - bles seemed so far a - way, \_\_\_  
Sud - den - ly, \_\_\_ I'm not half the man I used to be, \_\_\_

4 B<sup>b</sup> C B<sup>b</sup> F C Dm<sup>7</sup> G<sup>7</sup> B<sup>b</sup> F

now it looks as though they're here to stay, \_ oh I be - lieve \_ in yes - ter - day \_  
there's a sha - dow hang - ing o - ver me, \_ oh Yes - ter - day \_ came sud - den - ly. \_

8 A A<sup>7</sup> Dm C B<sup>b</sup> Dm Gm C<sup>7</sup> F

Why she had to go I don't know she would - n't say. \_\_\_

12 A A<sup>7</sup> Dm C B<sup>b</sup> Dm Gm C F

I said some - thing wrong, now I long for Yes - ter - day. \_\_\_\_\_

Possible solution for Question 1a.

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

5

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

9

Vln. I *sf* *p* *cresc.* *sf*

Vln. II *sf* *p* *cresc.* *sf*

Vla. *sf* *p* *cresc.* *sf*

Vc. *sf* *p* *cresc.* *sf*

13

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

17

Vln. I *f* *p*

Vln. II *f*

Vla. *f*

Vc. *f*

21

Vln. I *dim.*

Vln. II *p*

Vla. *p*

Vc. *p*

Possible solution for Question 1b.

Electric Guitar 1

Electric Guitar 2

Electric Bass

Keyboard

F Em A<sup>7</sup> Dm(add<sup>9</sup>) Dm

4

E.Gtr. 1

E.Gtr. 2

E.B.

Kybd

B<sup>b</sup> C F(sus<sup>4</sup>) F A<sup>7</sup>/E Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C F

8

E.Gtr. 1

E.Gtr. 2

E.B.

Kybd

Dm/A A<sup>7</sup> Dm C B<sup>b</sup> Gm C<sup>7</sup>

11

E.Gtr. 1

E.Gtr. 2

E.B.

Kybd

F(add9) F Dm/A A Dm/A A A<sup>7</sup> Dm C B<sup>b</sup>

14

E.Gtr. 1

E.Gtr. 2

E.B.

Kybd

Gm<sup>6</sup> C C<sup>7</sup> F Gm/F F

Create a piano reduction of the excerpt below from a Haydn symphony.

**Allegro**  
a2

2 Oboi  
f

2 Corni in F  
f

Violino I  
f

Violino II  
f

Viola  
f

Violoncello,  
Basso e Fagotto  
f

8

a2



Possible solution for Question 2.

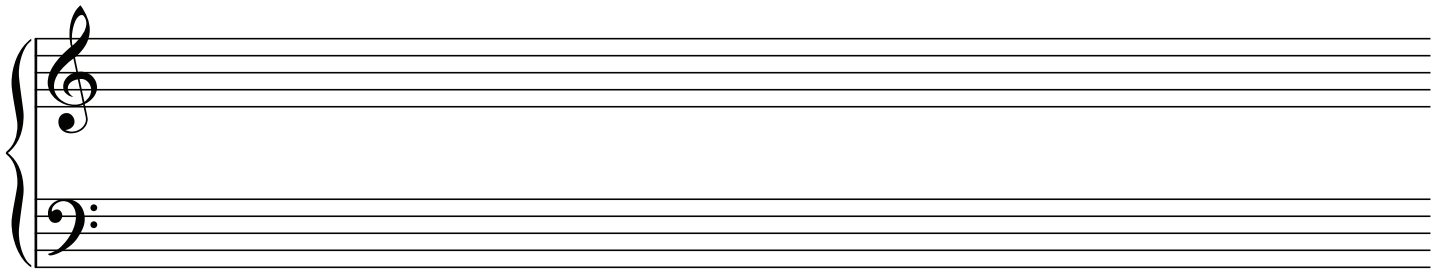
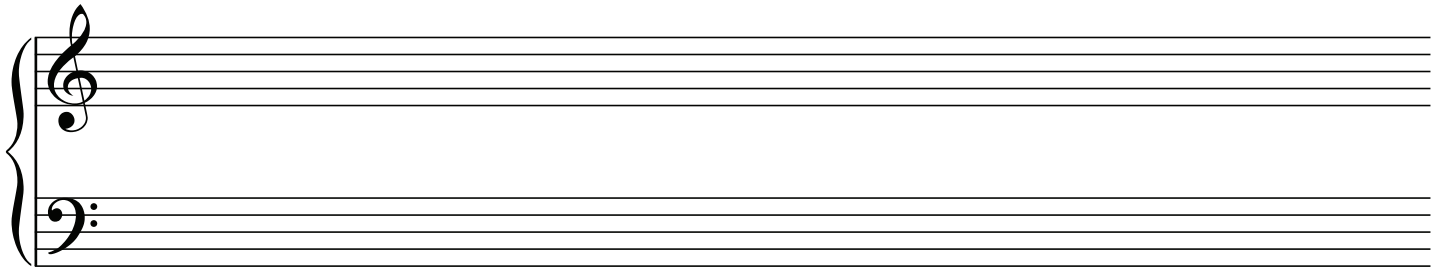
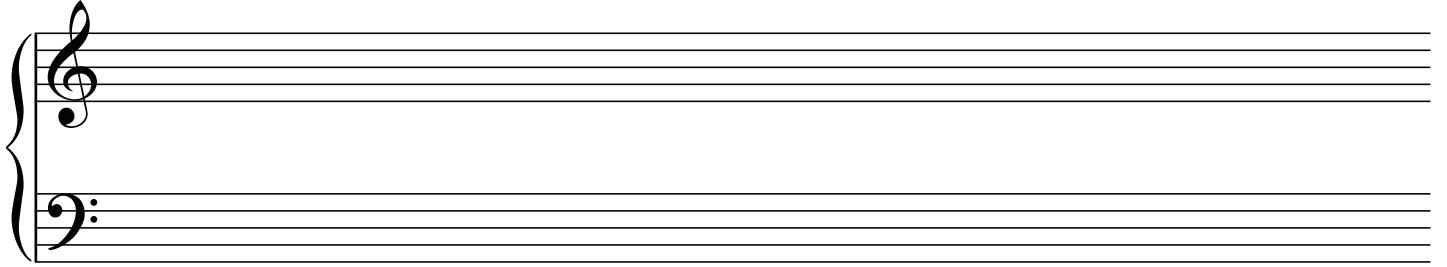
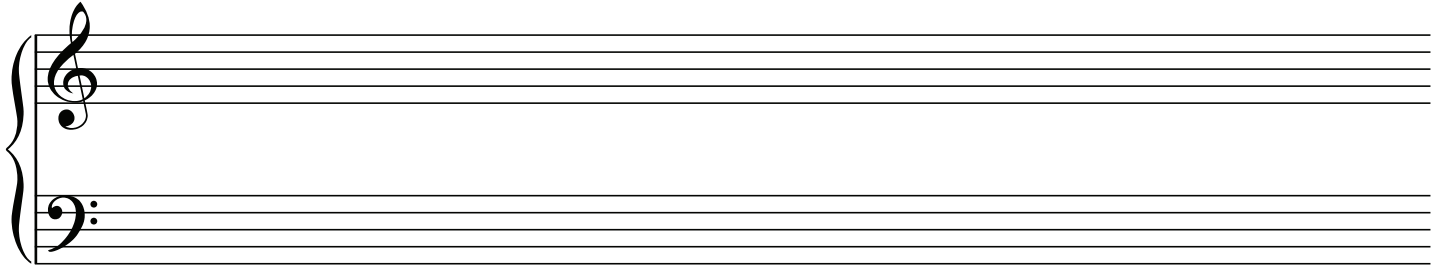
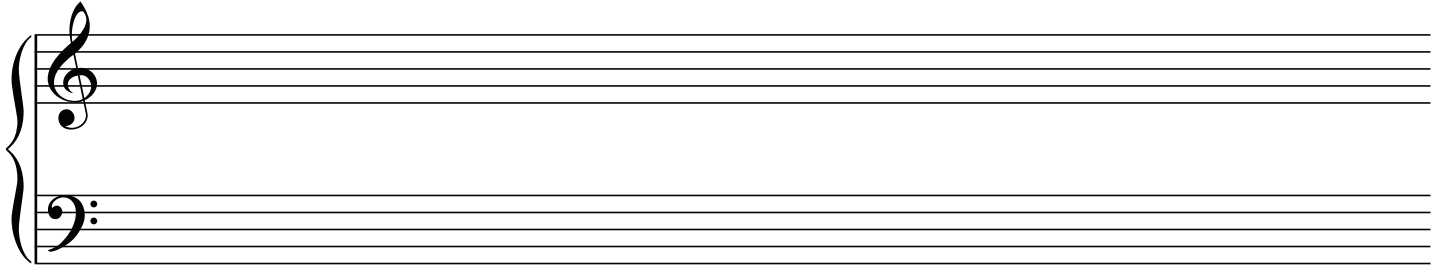
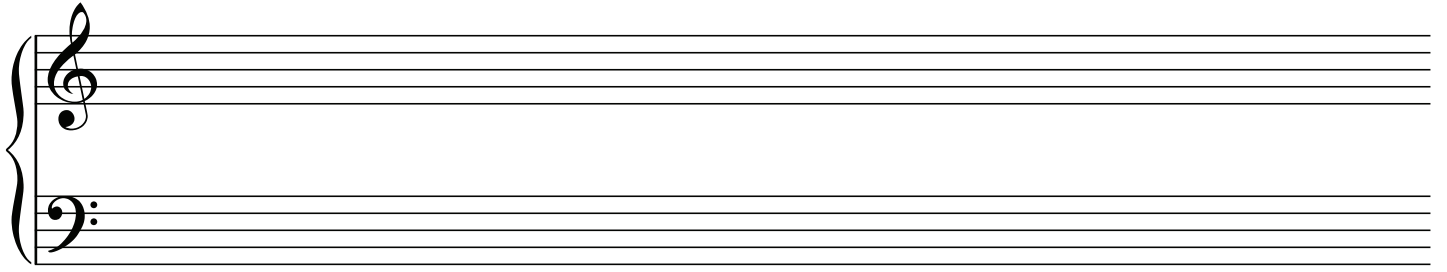
**Allegro**

Piano *f*

5

9

13



## EITHER

Transcribe the excerpt below from a Schumann lied for an instrumental ensemble of at least four instruments of your choice. A score in C should be used. Label the instruments on your score.

## OR

Transcribe the excerpt below from a Schumann lied for one of the following wordless *a capella* four-part vocal ensembles:

- SATB (soprano, alto, tenor bass)
- SSAA (2 soprano parts, 2 alto parts)
- TTBB (2 tenor parts, 2 bass parts)

Label the vocal parts on your score.

**Langsam**  
*p*

Wenn ich in dei - ne Au - gen seh', so schwin-det all' mein Leid und Weh, doch wenn ich küs-se dei - nen

Mund, so werd' ich ganz und gar ge - sund. Wenn ich mich lehn' an dei - ne Brust, kommt's

ü - ber mich wie Him-mels-lust doch wenn du sprichst: "Ich lie - be dich!" so muss ich wei-nen bit - ter - lich.

*ritard.*

Possible solution for Question 3.

**Langsam**

The musical score is divided into three systems, each containing four staves: Oboe, Violin, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Langsam'. The first system (measures 1-4) features a dynamic of *mp* for the Oboe and *p* for the strings. The second system (measures 5-8) features a dynamic of *f* for the Oboe and *mf* for the strings. The third system (measures 9-12) continues the dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

Oboe *mp*

Violin *p*

Viola *p*

Cello *p*

5

Ob. *f*

Vln. *mf*

Vla. *mf*

Vc. *mf*

9

Ob.

Vln.

Vla.

Vc.

13 *riten.*

Ob.

Vln. *riten.*

Vla.

Vc.

The musical score consists of four staves: Ob. (Oboe), Vln. (Violin), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 is marked with '13' and 'riten.'. The Oboe part begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The Violin part starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The Viola and Violoncello parts have similar rhythmic patterns. The score ends with a double bar line.

The page contains ten sets of blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for musical notation.



