

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

LICENTIATE 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.

EITHER

Orchestrate this excerpt from the opening of Clementi's *Piano sonata* Op. 40 No 3 for full woodwind and brass ensemble. Use a score in C. Label the instruments on your score.

Adagio molto M.M. ♩ = 84

The musical score is for a piano piece in 3/4 time, marked Adagio molto with a metronome marking of ♩ = 84. The key signature has one flat (B-flat). The score is divided into three systems:

- System 1 (Measures 1-4):** Starts with a forte (*f*) dynamic. The melody in the right hand features a series of eighth notes and quarter notes, with a piano-piano (*pp*) section in measures 3 and 4. The bass line consists of chords and eighth notes.
- System 2 (Measures 5-9):** Starts at measure 5. Dynamics include piano (*p*), piano (*p*), fortissimo (*ff*), fortissimo (*fz*), and piano (*p*). The melody continues with eighth notes and quarter notes, and the bass line has a more active eighth-note pattern.
- System 3 (Measures 10-14):** Starts at measure 10. Dynamics include fortissimo (*fz*), forte (*f*), fortissimo (*fz*), *dim.* (diminuendo), and piano (*p*). The piece concludes with a *ritard.* (ritardando) marking. The bass line becomes more sparse, ending with a few chords.

OR

Arrange *Shenandoah* for an ensemble of at least six percussion instruments. Both pitched and unpitched instruments should be used. Label the instruments on your score.

Oh, Shen-an- doah, I long to hear you, A - way you roll - ing

4
ri - ver. Oh Shen - an - doah, I long to hear you, A -

7
way I'm bound to go, 'Cross the wide Mis - sou - ri.

The musical score for 'Shenandoah' is written in treble clef with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts in 4/4 time and changes to 3/4 time. The second staff starts in 4/4 time and changes to 3/4 time. The third staff starts in 2/4 time and changes to 3/4 time. The lyrics are: 'Oh, Shen-an- doah, I long to hear you, A - way you roll - ing ri - ver. Oh Shen - an - doah, I long to hear you, A - way I'm bound to go, 'Cross the wide Mis - sou - ri.'

OR

Arrange this excerpt from *Five foot two, eyes of blue* for a big band or jazz ensemble of at least 5 players with instrumentation of your own choosing. Label the instruments on your score. Use a score in C. Include in your arrangement:

- a chord chart
- a notated line for a lead instrument(s)
- a notated line for a bass instrument.

Five foot two, eyes of blue, but oh, what those five foot could do, Has an - y - bo - dy

6
seen my girl? Turned up nose, turned down hose,

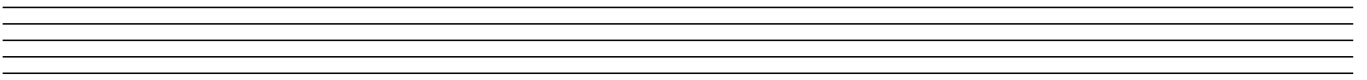
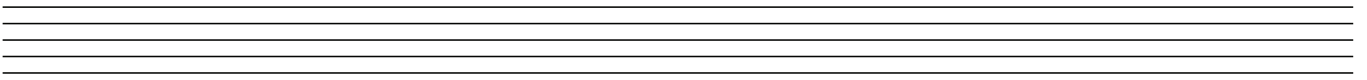
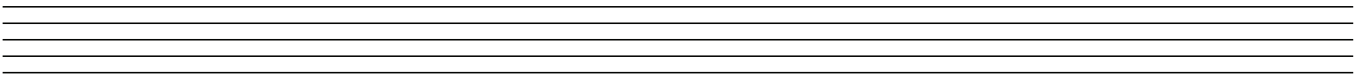
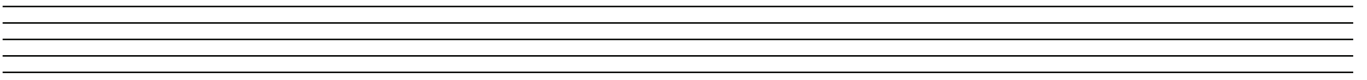
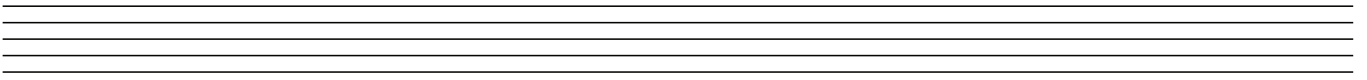
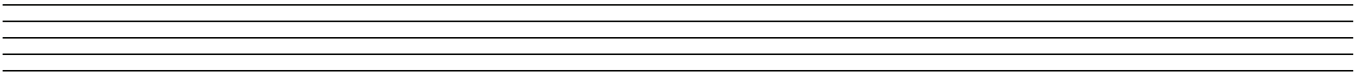
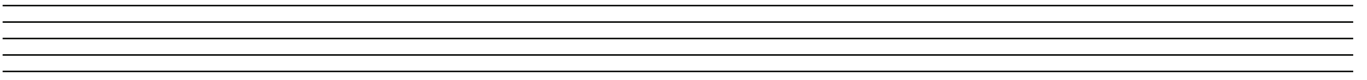
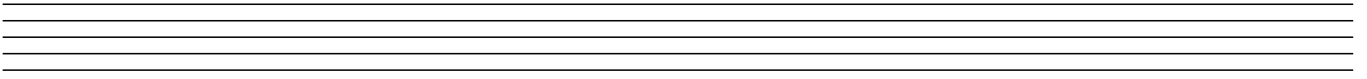
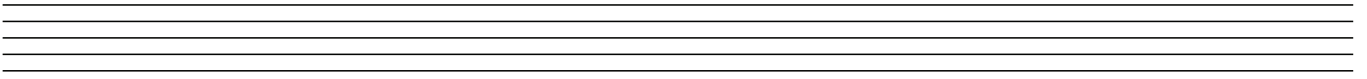
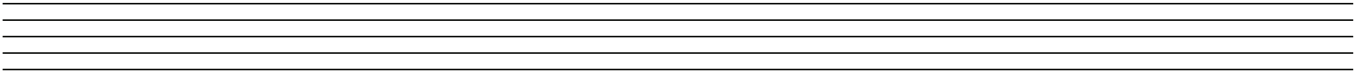
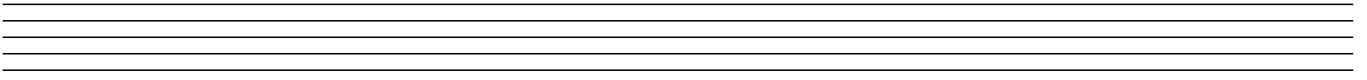
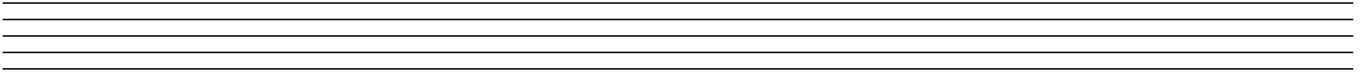
11
ne - ver had no oth - er beaus, Has an - y - bo - dy seen my girl?_____

The musical score for 'Five foot two, eyes of blue' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of three staves of music. The first staff has chords F, A7, D7, and G7. The second staff has chords C7, C+, F, C°, C7, C+, F, and A7. The third staff has chords D7, G7, C7, C+, and F. The lyrics are: 'Five foot two, eyes of blue, but oh, what those five foot could do, Has an - y - bo - dy seen my girl? Turned up nose, turned down hose, ne - ver had no oth - er beaus, Has an - y - bo - dy seen my girl?_____'

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

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.

Blank musical staves for writing.



The page contains ten sets of empty musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for musical notation.

The page contains ten sets of blank musical staves, arranged vertically. Each set consists of five horizontal lines, providing a template for writing musical notation. The staves are evenly spaced and occupy most of the page's vertical space.

Create a piano reduction for this excerpt from the *Salterello* from Mendelssohn's *Symphony No 4*.

Flauti

Oboi

Clarinetti in A

Fagotti

Corni in F

Trombe in Bb

Timpani in E, A

Violino I

Violino II

Viola

Violoncello

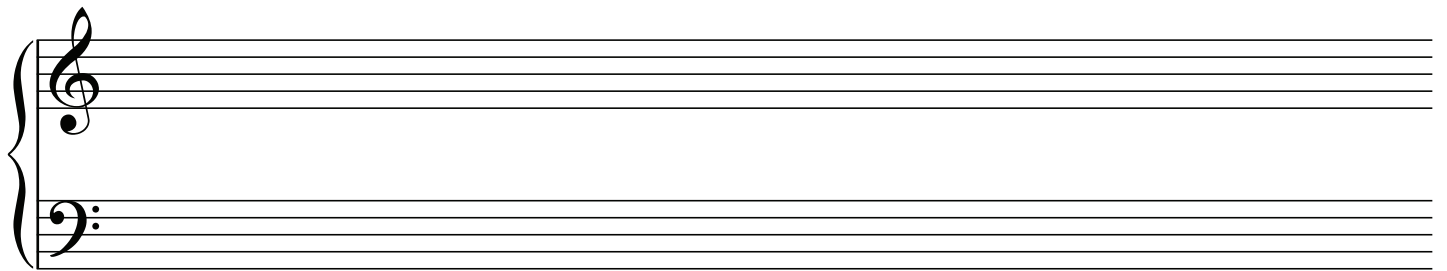
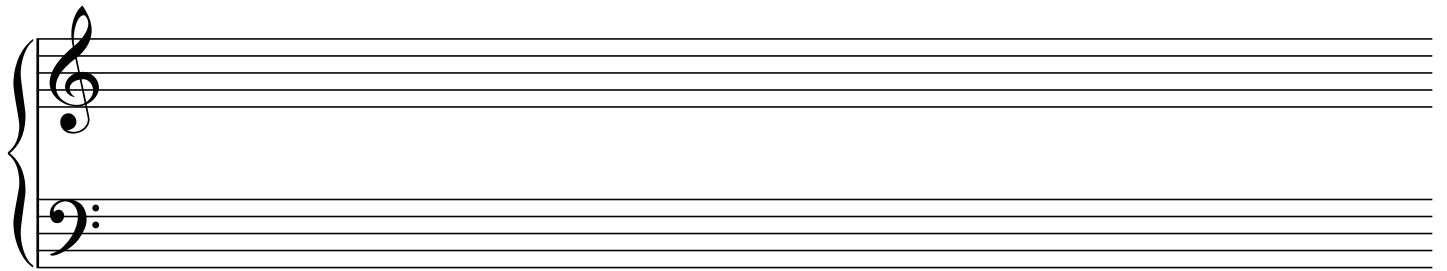
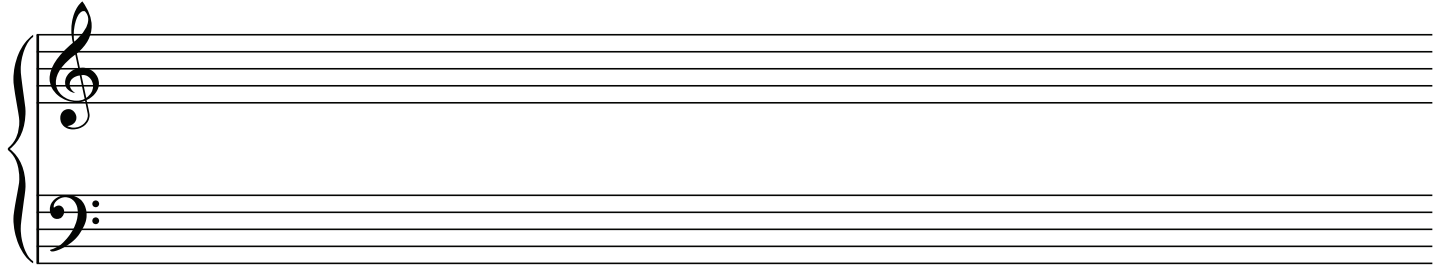
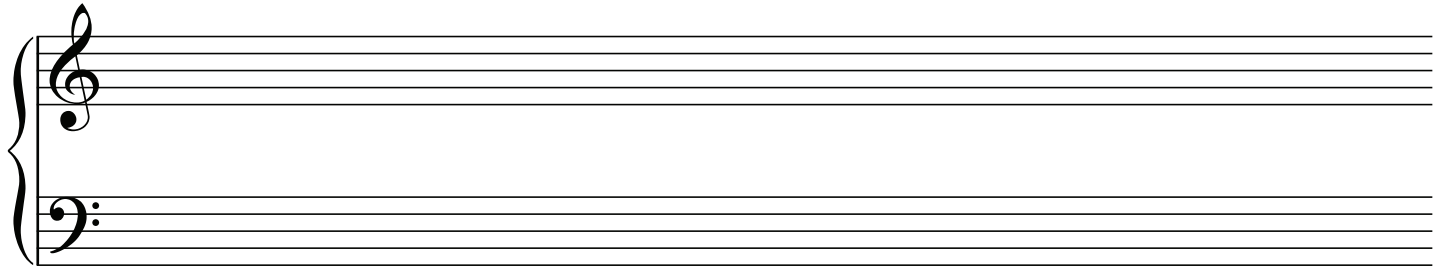
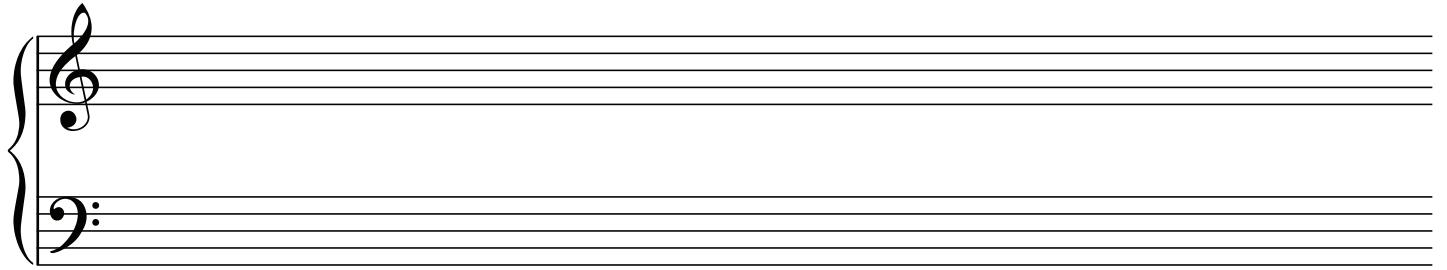
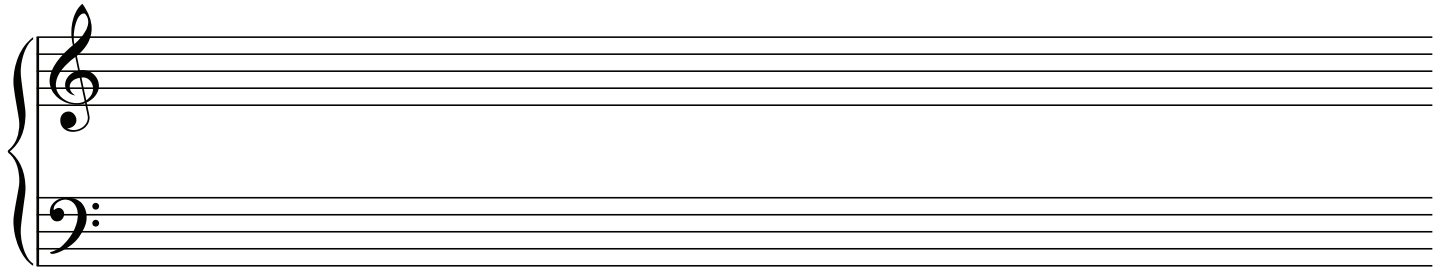
Basso

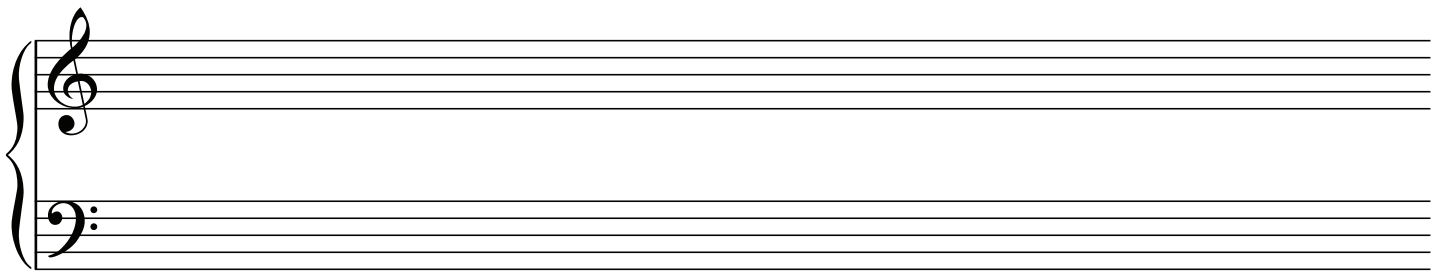
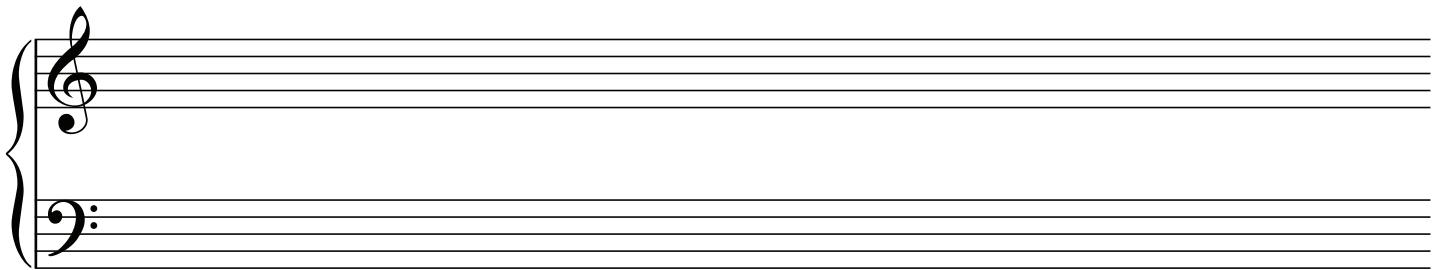
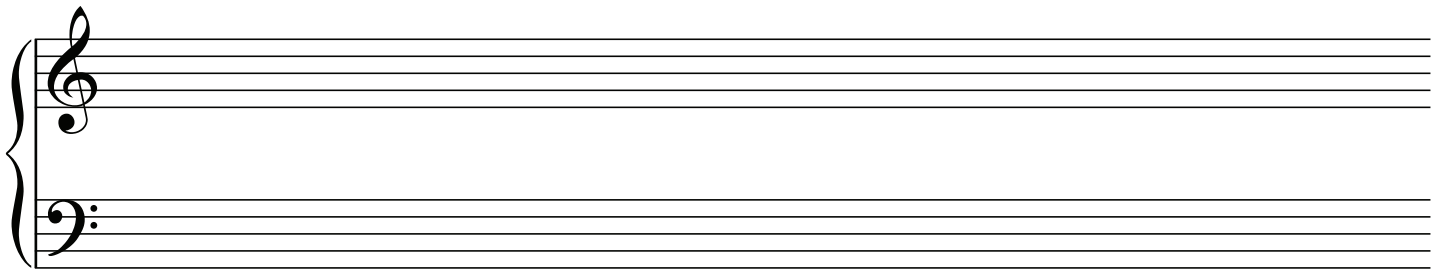
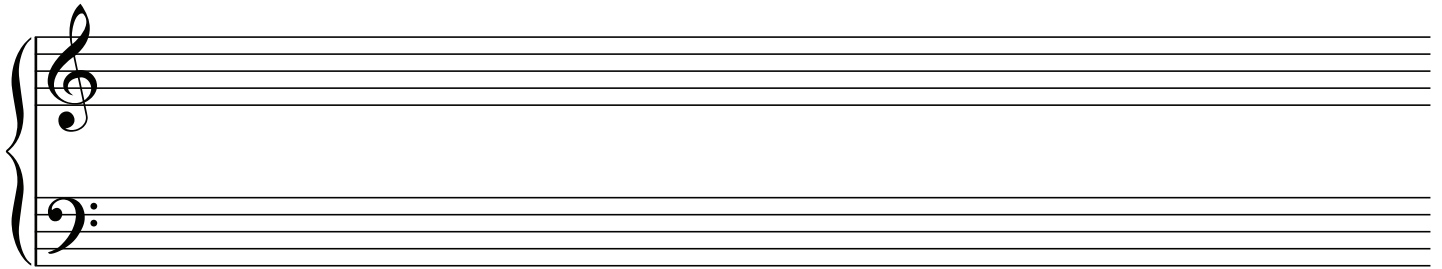
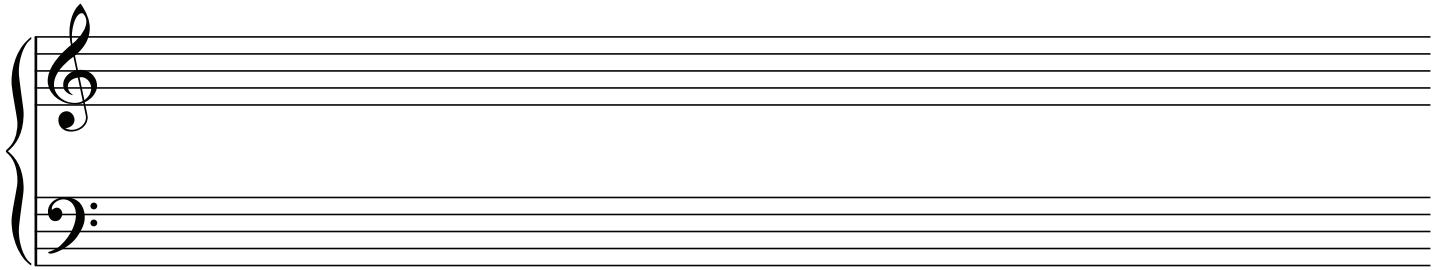
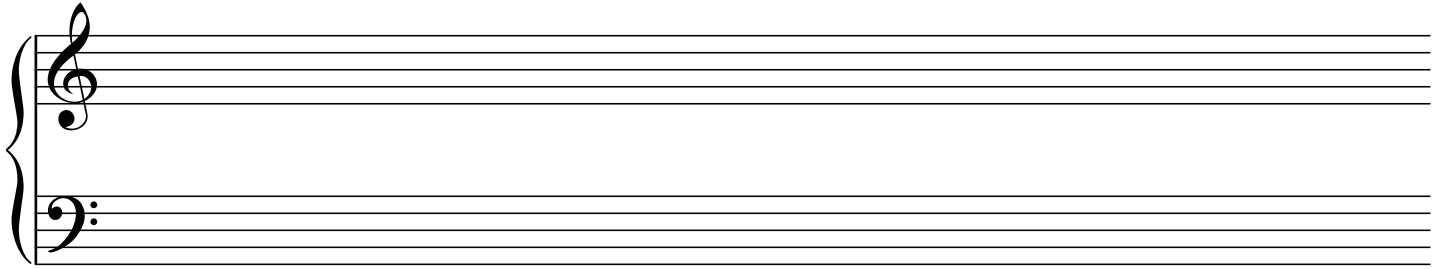
The first system of the score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features melodic lines with slurs and dynamic markings such as *ff* and *p*. The key signature has one sharp (F#).

The second system consists of two staves, both in treble clef. The music is primarily chordal, with dynamic markings including *ff* and *v*. The key signature remains one sharp.

The third system consists of five staves. The top two are in treble clef, and the bottom three are in bass clef. The music is characterized by triplet patterns across all staves, with dynamic markings including *ff* and *v*. The key signature remains one sharp.

10





EITHER

Orchestrate this excerpt from Beethoven's *String quartet* No 10 for a sextet of wind and brass instruments of your choice. Label the instruments on your score. Use a score in C.

Allegro

The musical score is divided into three systems:

- System 1 (Measures 1-5):** Starts with a forte (*f*) dynamic. The first staff has a melodic line with a slur over measures 3-5. The second staff has a rhythmic accompaniment. The third and fourth staves provide harmonic support. Dynamics shift to piano (*p*) in measure 3.
- System 2 (Measures 6-10):** Continues the melodic and rhythmic patterns. A crescendo (*cresc.*) is indicated in the first staff starting in measure 7. The dynamics gradually increase.
- System 3 (Measure 11):** The first two staves play a rapid sixteenth-note pattern. The third and fourth staves play a slower, more rhythmic accompaniment. Dynamics are piano (*p*), and a pizzicato (*pizz.*) instruction is present in the third staff.

OR

Arrange this extract from Parry's *Solitude* as a wordless *a capella* four-part vocalise for SATB (soprano, alto, tenor, bass).

Andantino
legato sempre

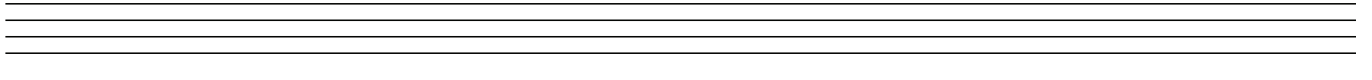
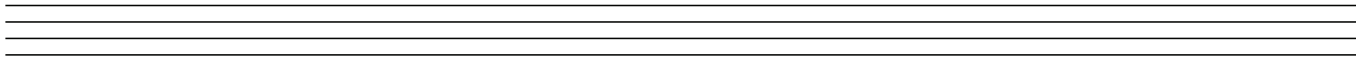
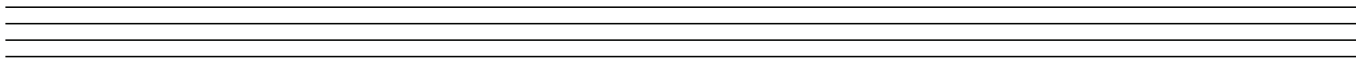
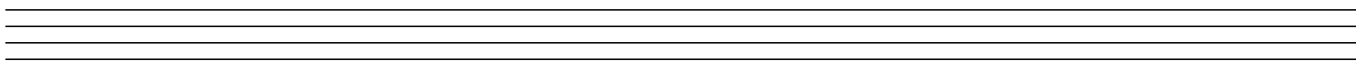
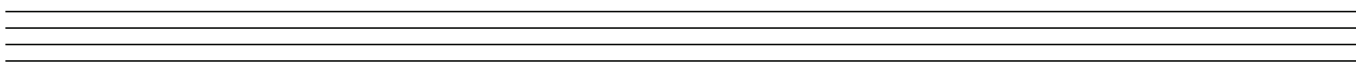
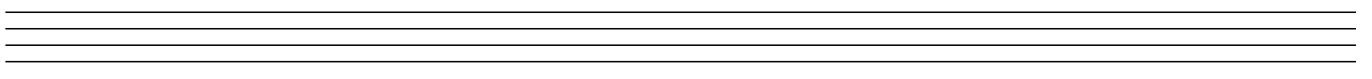
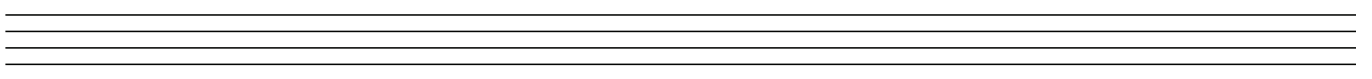
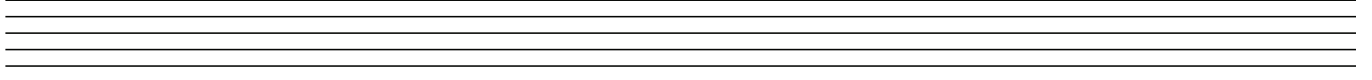
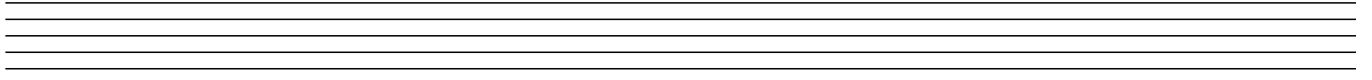
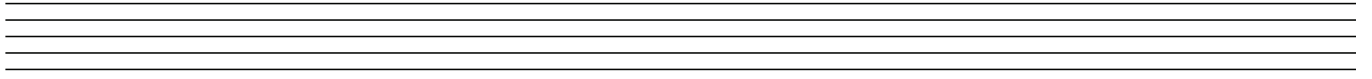
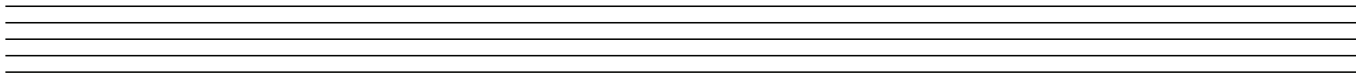
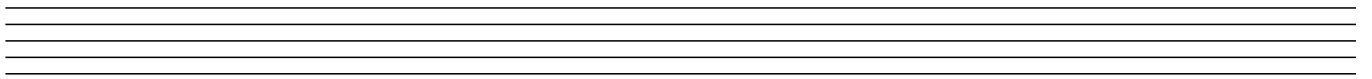
Piano

p *mf* *dim.* *rall.*

5 *cresc. e accel.* *dim.* *rall.*

9 *a tempo* *mf* *sf* *rall.*

13 *a tempo* *p* *rall.*



Blank musical staves for writing.

