

| AVAILABLE MARKS | TOTAL MARKS GAINED |
|-----------------|--------------------|
| 100 | |

| YOUR CANDIDATE NUMBER |
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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 2

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 Debussy's *Dancers of Delphi* for full woodwind and brass ensemble. Use a score in C. Label the instruments on your score.

Lent et grave (♩ = 44)

The musical score is written for piano and orchestra. It consists of 11 measures in 3/4 time, with a tempo of 'Lent et grave' (♩ = 44). The key signature has two flats (B-flat and E-flat). The score is divided into systems of two staves each (treble and bass clef).
 - Measures 1-3: Marked with *p*. The tempo is 'Lent et grave'.
 - Measure 4: Marked with *mf*.
 - Measures 5-7: Marked with *pp*. The tempo changes to 3/4. A marking 'doux mais en dehors' is placed above the staff.
 - Measures 8-10: Marked with *mf*.
 - Measure 11: Marked with *f*.
 - Measures 12-14: Marked with *pp*, *ppp*, and *ppp* respectively. A 'dim.' marking is present above the staff.
 - Measures 15-17: Marked with *pp*, *più pp*, and *ppp* respectively.

OR

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

Bo'sun All
South Aus - tra - lia is my home, Heave a - way. haul a - way,

5 Bo'sun All
South Aus - tra - lia 'round cape Horn, And we're bound for South Aus - tra - lia!

9 Chorus (all)
Heave a - way, my rol - ling king, Heave a - way, haul a - way,

13
Heave a - way and hear me sing, And we're bound for South Aus - tra - lia!

OR

Arrange this excerpt from *On the sunny side of the street* for a big band or jazz ensemble of at least five 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.

Grab your coat and get your hat, leave your wor - ry on the door - step,
nev - er have a cent, I'll be rich as Rock - e - fel - ler,

5 just dir - ect your feet to the sun - ny side of the street. I used to
gold dust at my feet on the

9 walk in the shade with those blues on par - ade, but I'm not a - fraid

14 this rov - er crossed o - ver. If I

Coda
street.

OR

Write a fanfare for full wind and brass ensemble using the rhythmic pattern below. The harmonic vocabulary should mainly consist of triads and seventh chords. Use a score in C. Label the instruments on your score.

Use the following instrumentation:

- Double wind
- 2 trumpets
- 2 horns
- 1 trombone
- 1 tuba

The rhythmic pattern is as follows:

Line 1: | G4. | A4 | B4 | C5 | B4 | A4 | G4. | F4. | E4 | D4 | C4. |

Line 2: | B3. | A3 | G3 | F3 | E3 | D3 | C3. | B2. | A2 | G2 | F2 | E2 | D2 | C2. |

Line 3: | B1. | A1 | G1 | F1 | E1 | D1 | C1. | B0. | A0 | G0 | F0 | E0 | D0 | C0. |

Line 4: | B-1. | A-1 | G-1 | F-1 | E-1 | D-1 | C-1. | B-2. | A-2 | G-2 | F-2 | E-2 | D-2 | C-2. |

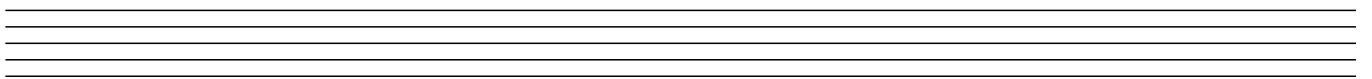
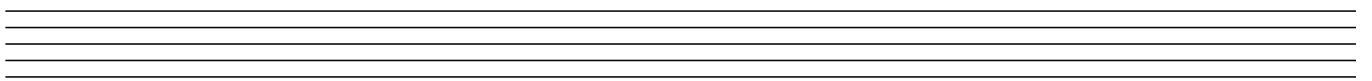
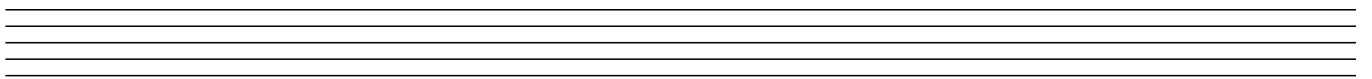
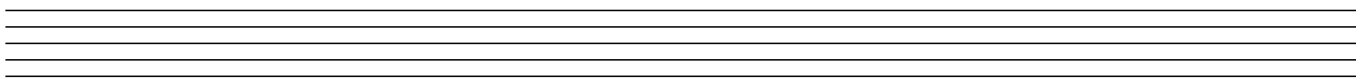
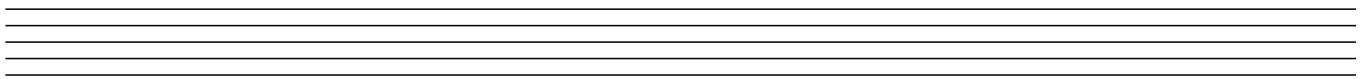
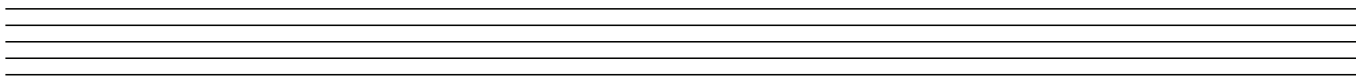
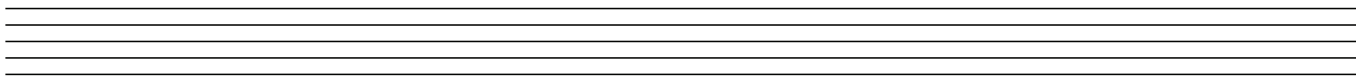
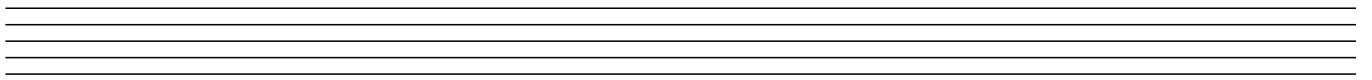
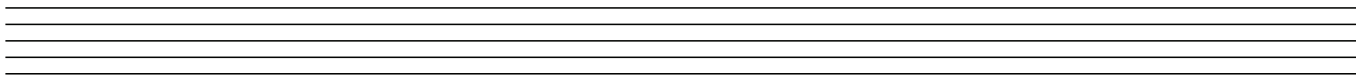
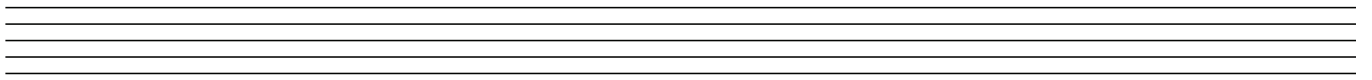
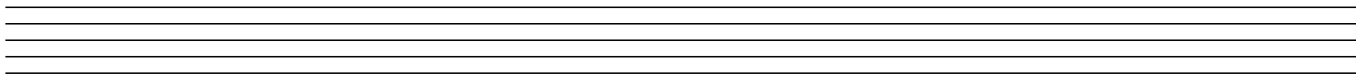
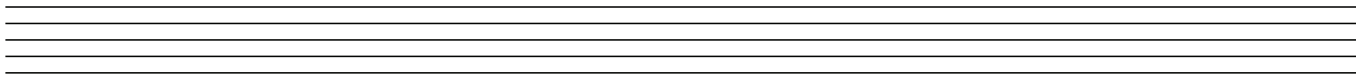
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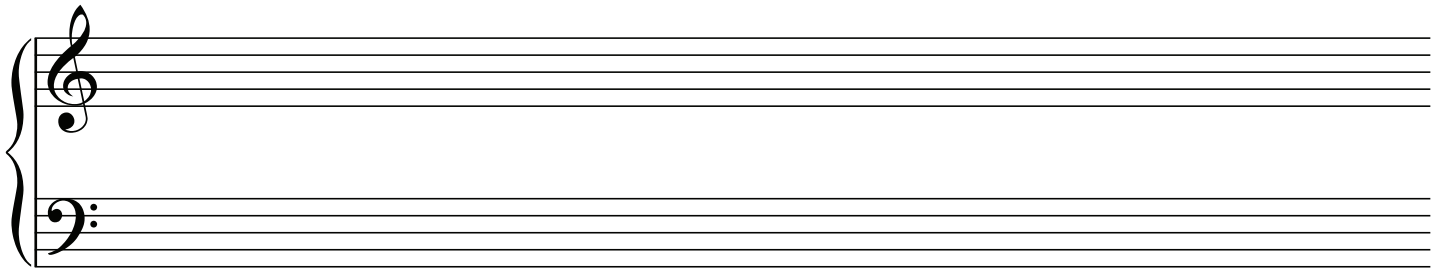
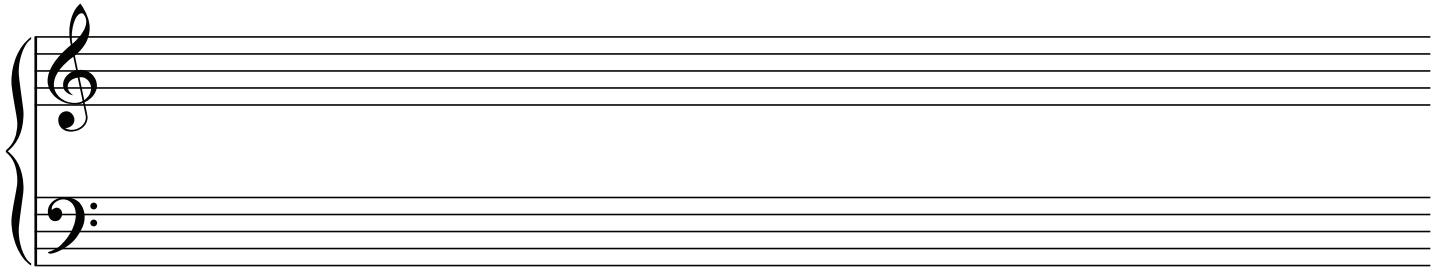
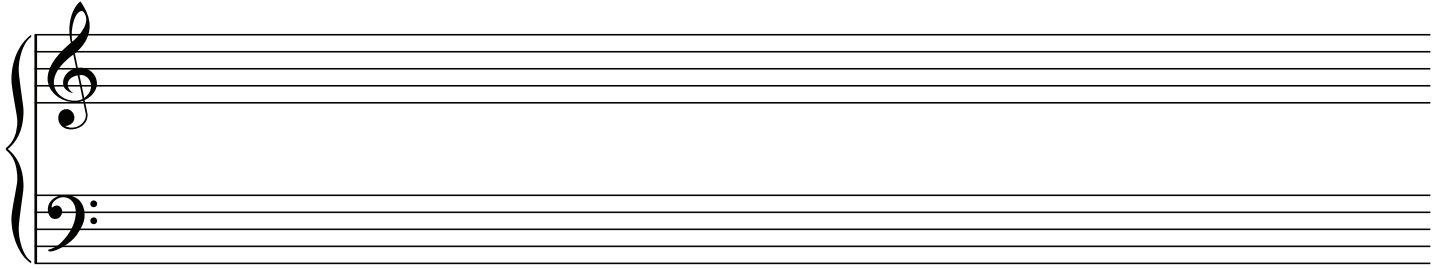
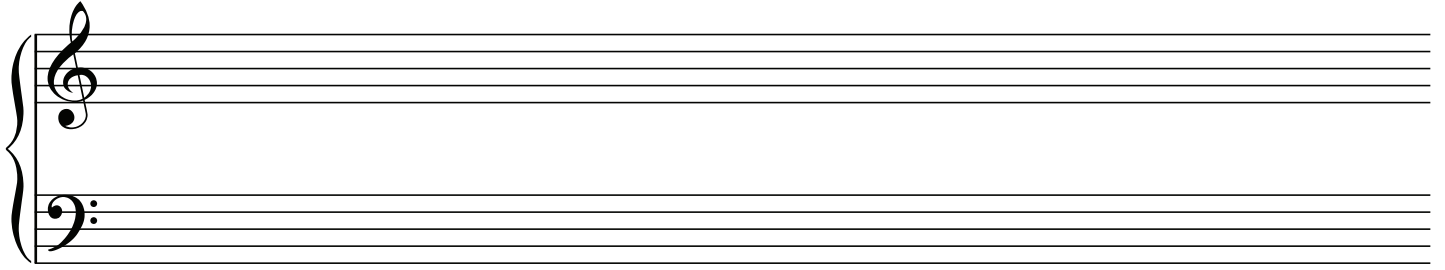
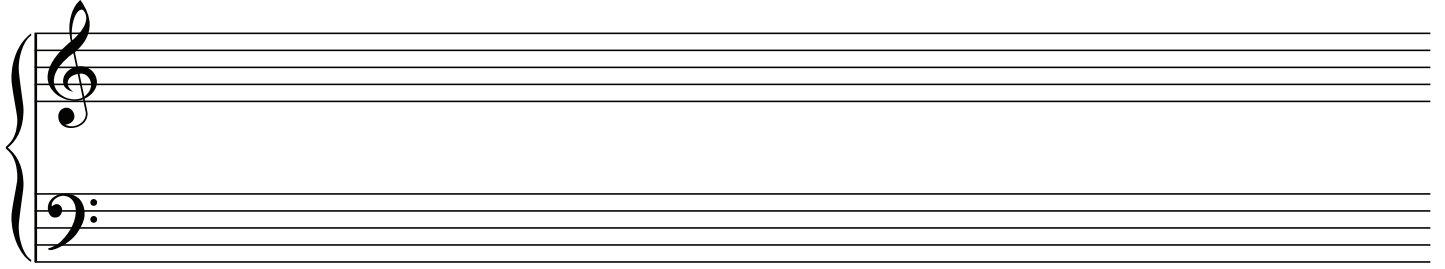
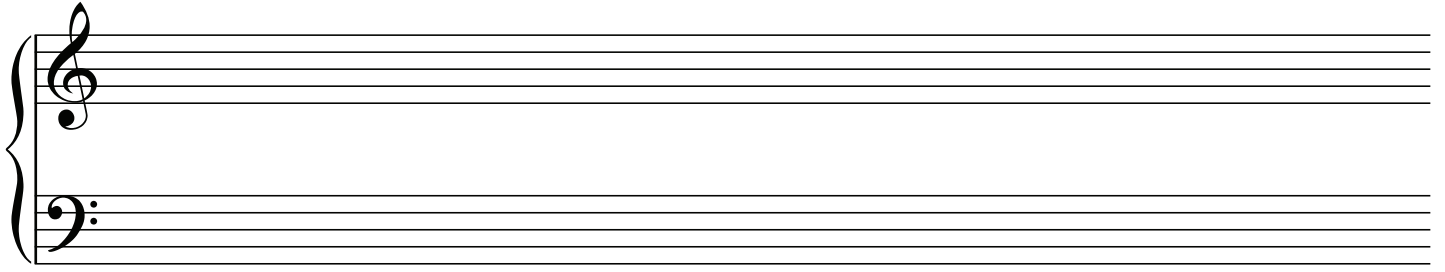


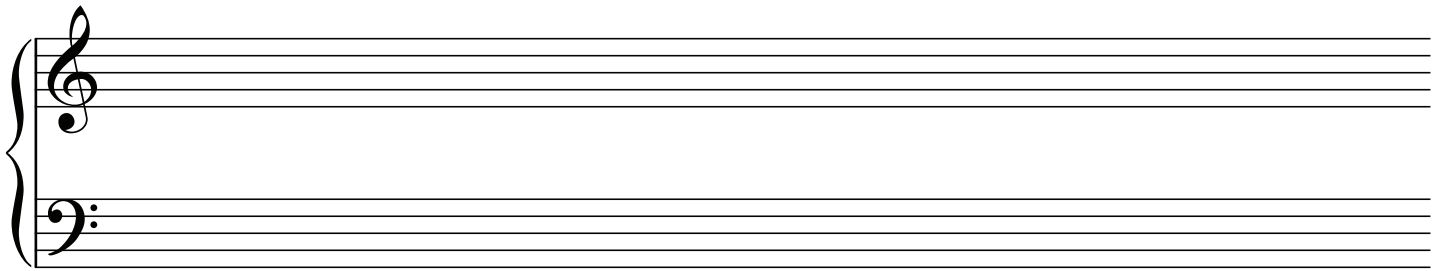
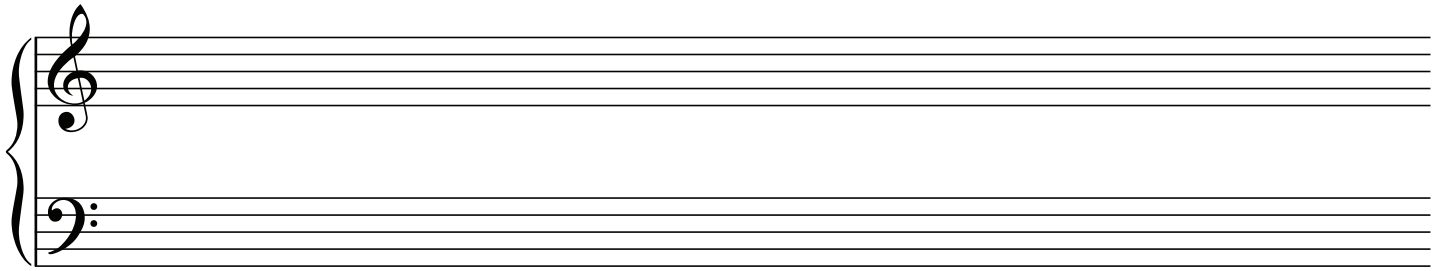
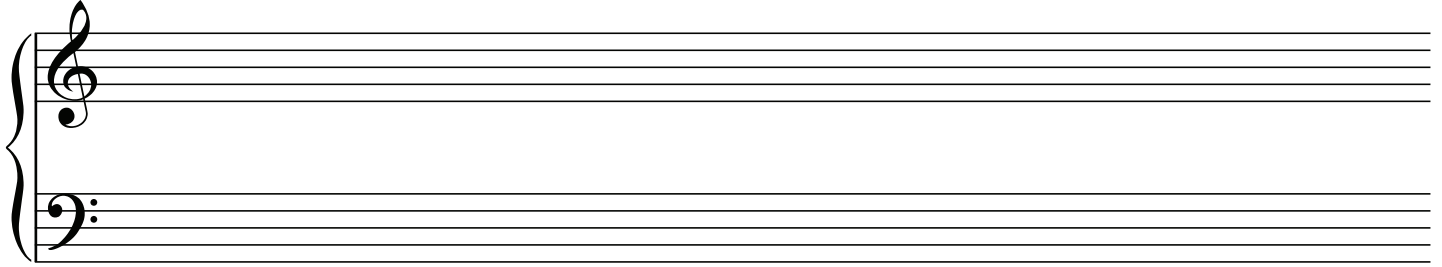
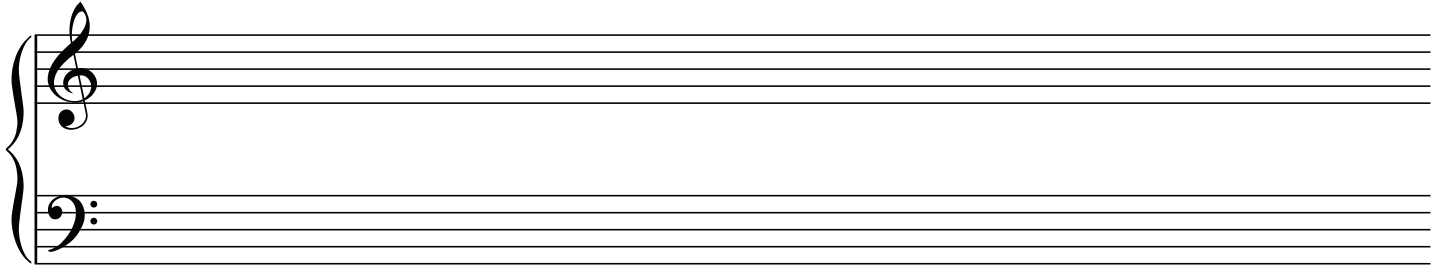
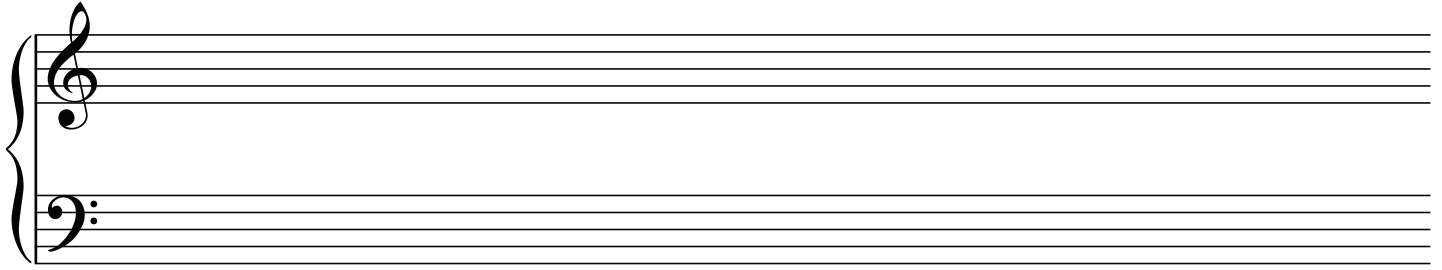
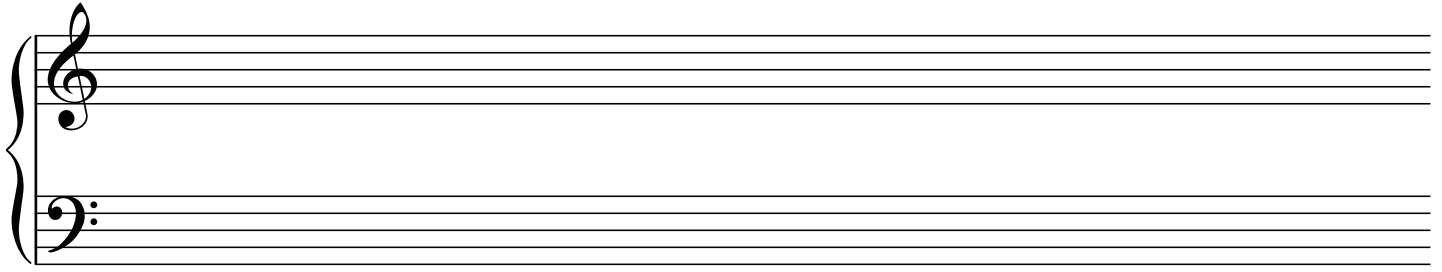
Create a piano reduction for this excerpt from Brahms' *Academic festival overture*.

The musical score is for a full orchestra and includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Contrabassoon, Horn in F, Trumpet in Bb, Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 2/4 time with a key signature of one sharp (F#). The score shows dynamics of *ff* and *sf*, and includes articulation marks like accents and slurs. The excerpt spans 7 measures.

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The musical score is divided into three systems. The first system (measures 7-13) features a complex texture with multiple staves. The top two staves are in treble clef, and the bottom two are in bass clef. The fifth staff is a grand staff. Dynamics include *a2* and *f*. The second system (measures 14-20) is primarily in treble clef, featuring prominent triplet patterns. Dynamics include *f* and *a2*. The third system (measures 21-27) returns to a multi-staff texture similar to the first system, with dynamics including *a2* and *f*.





EITHER

Orchestrate this excerpt from Schubert's *String quartet* No 15 for a sextet of wind and brass instruments of your choice. Label the instruments on your score. Use a score in C.

Allegretto

OR

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

dolcissimo

Piano *pp*

5

dim.

11

poco riten. **a tempo**

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