

Thinking
about Music
GCSE?

EXCLUSIVE INTERVIEW
WITH THE MUSIC
DEPARTMENT INSIDE!



HOLST: BEYOND
THE PLANETS



PAGANINI: PRODIGY
OR POSSESSED?

Curated by Holly Mia
Garside

Edited by Charlie
Moore

THE SEMIBREVE



Sarah Baker (Left) and Louise Farrenc (Right)

The Where's Wally World of Women in Composition.

I will start this article with an experiment. Say I asked you to name three famous classical composers as fast as you could. Immediately you would be drawn to the most obvious: Beethoven, Mozart and Bach for example. All internationally acclaimed composers and have gone down in history as some of the most famous composers of their time. Now say I asked you to name three famous female composers of a similar time frame in history. If you were as educated as I was before writing this article, your mind would draw a blank.

While researching for this article, I first googled 'famous female composers' to narrow down a list of female composers that was unique and hopefully well documented. My eyes were then drawn to the first 'People also ask' question that perfectly summed up the general wider knowledge of female composers: 'Are there any famous female composers?'

Why are most female composers lost to history? How can the world be virtually balanced in terms of gender while the musical world is so disproportionately male? As expected, the answer is sexism. Felix Mendelssohn put it best when he discussed the publishing of his sister Fanny Mendelssohn's (more on her shortly) compositions: "She regulates her house, and neither thinks of the public nor of the musical world, nor even of music at all, until her first duties are fulfilled. Publishing would only disturb her in these, and I cannot say that I approve of it."

Sometimes it seems that trying to find classical female composers among the myriad of men is like a particularly difficult *Where's Wally* page. In this article, I'll bring to light both composers of the past and those of the present who produce amazing works to this day.

Musical fact

'Panic! at the Disco' started life as a 'Blink-182' cover band!

FANNY MENDELSSOHN

Born in 1805, Fanny Mendelssohn was a remarkable composer and pianist with prodigious ability from a young age. She maintained a close relationship with her brother Felix Mendelssohn throughout her life due to their shared passion for music, although Felix (along with the rest of Fanny's family) were strongly against the publishing of any of her works under her name. Her

father was especially disapproving, stating: "Music will perhaps become [Felix's] profession, while for *you* it can and must be only an ornament." Despite this, Fanny continued to compose and each of her pieces was published under her brother's name until she finally decided to publish her works against the will of her family at age 41. To this day, historians are finding more works of Felix's that have turned out to be Fanny's all along, including three in his Op. 8 collection and three more in his Op. 9. There is even an entire musical form that was pioneered by her rather than her brother, called 'Songs without Words'. Although she wrote 460 pieces overall, many went unpublished and, until relatively recently, her work was lost to history. The highest praise she received in her lifetime was from Carl Friedrich Zelter, who commented that she played the piano "like a man."

You can find a link to Fanny's *Easter Sonata* [here](#).

SARAH BAKER

Sarah Baker is a Kings Heath based(!) pianist, educator and composer who has had a long career of educational and compositional triumph. I am lucky enough to be taught the piano and singing by Sarah and was able to find out a bit more about her love of composing. In 2012, she became Vocal Composer in Residence for Services for Education Music Services and has composed a large catalogue of songs and musicals for primary schools and massed-choral events. She took a degree at Birmingham University, studying piano and specialising in performance, electronic composition and orchestration. Amongst all this, she manages a thriving private teaching business, training both children and adults in piano, music theory, singing and more. She examines regularly for ABRSM - there's a good chance she could have been your examiner at one point if you play an instrument! Her compositions, often vocal or piano, have a unique modern flair that adds the most atmospheric impression on the listener. A remarkable musician and teacher who never fails to impress with her distinctive works.

You can find a link to concert pianist Yuki Negishi playing Sarah's piece *It Changes Around Me* [here](#), composed during the lockdown and reflecting the emotions that she felt living in a world of constant change.

LOUISE FARRENC

A French composer, virtuoso pianist and teacher, Louise Farrenc was an extraordinary woman with remarkable musical ability. Throughout her early life, she was given piano and compositional training that, at the time, were usually only an option for men. When she married in 1821 she interrupted her studies to travel and play concerts with her flautist husband, throughout which she was paid less than her male counterparts despite her equal brilliance. This went on for a decade until, after the very successful premiere of her *Nonet* for wind and strings, she finally demanded equal pay - an extraordinary breakthrough for gender equality in music. As well as this, she was appointed the first female Professor of Piano at the Paris Conservatory, and the only one in the 19th century. She held this prestigious position for thirty years. Dying in 1875, her legacy was kept alive for a few decades until her works were largely forgotten. Thankfully, the 20th century saw a raised interest in female composers which led to her work's eventual discovery and celebration.

You can find a link to Louise's *Nonet in E-flat major, Op. 38* [here](#).

GABRIELA LENA FRANK

Gabriela is an American pianist and contemporary composer who continues to have a distinguished career. Often composing for various American philharmonic orchestras, many of her pieces centre around themes of identity and her multicultural heritage. She frequently travels across North and South America and has studied Latin American folklore. Consequently, many of her works reflect her studies: she incorporates mythology and poetry into a unique style of Western composition that tells folkloric stories very effectively.



One thing I love about her pieces is that she focuses heavily on characters, their feelings and the story they are immersed in. She even stated, "There's usually a storyline behind my music; a scenario or character." To add to her myriad of achievements, Gabriela opened a school in 2017 named the Gabriela Lena Frank Creative Academy of Music which allows up and coming composers to work with renowned performers. In 2020, she was quite rightly a recipient of the 25th anniversary Heinz Award in the Arts and Humanity category for breaking gender, disability, and cultural barriers in the classical music industry, and for her work as an activist on behalf of emerging composers of all demographics and aesthetics. Such a remarkable woman and musician whose magical composition style inspires me greatly.

You can find a link to Gabriela's *Leyendas: An Andean Walkabout* [here](#).

Holly Mia Garside
10 C

*What we're listening to:**Symphony No. 11 movement 4 "Tocsin" ~ Dmitri Shostakovich*

Shostakovich was one of the most influential composers of the USSR and 20th century. His musical voice is characterised with double meanings and elements of the grotesque: he was not afraid to make ugly music. His 11th symphony was written for the 40th anniversary of the Bolshevik Revolution in 1917, but Shostakovich chose to write about the first revolution in 1905 to avoid a forced end in triumph. The piece is like a huge, panoramic film score of the 1905 Russian Revolution which nods to the repression of the Tsarist as well as the contemporary Stalinist regime.

The finale, titled 'Tocsin', translating to 'warning' or 'alarm bell' is the definition of symphonic epicness. A feeling of constant stress looms over the finale as well as the symphony as a whole. Listen out for the lamenting Cor Anglais solo, crazed Bass Clarinet as well as the upturned Church Bells making for an ambiguous conclusion in the last few minutes! You can watch the finale played by the BBC National Orchestra of Wales under the baton of Thomas Søndergård [here](#).

Thomas Li L3

The Secret Behind Violin Virtuoso Paganini.

Niccolò Paganini is widely regarded as the greatest violin virtuoso in modern history. Born in Genoa in 1782, Paganini began playing the violin at the age of 7, and it quickly became clear that he was a child prodigy. At age 13, several famous violin teachers had decided that there was nothing more they could teach him. He quickly rose to fame, first touring Europe at age 15, and going on to write his famous 24 caprices in later life. So what caused Paganini to become such a well-known violinist and composer?

Paganini came from a musical family, learning to play the mandolin at age 5 just like his father. It is often said that his father was very strict and did not allow the young Niccolò to eat unless he had practised well enough. Niccolò's early success enabled him to become independent, although it also caused his rapid mental downfall. Paganini quickly spiralled into the world of gambling and drinking, also becoming known as a 'womaniser'. He gambled away his Amati violin, which would have been worth \$600,000 if it were sold today.



A man known to closely resemble Paganini.

As seen in an early photograph, Paganini was a tall, slender man with hollow cheeks and pale skin. He also famously had very long fingers, which allowed him to play extraordinarily. It is now thought that Niccolò had Ehlers-Danlos and Marfan syndrome, which gave him a large hand span and additional finger agility. These abnormally large hands explain some of his most incredible skills, such as being able to play 3 octaves at once. Paganini's appearance added to conspiracy theories that Paganini (or his mother) had sold his soul to the devil in exchange for virtuosity and fame. It all started when one audience member claimed that she had seen the devil playing with Paganini on stage! This was the first of a large number of rumours that began to circulate. Others claimed that they had seen

Paganini with horns and hooves, and on one occasion, that lightning struck out the end of his bow.

Despite several negative conspiracies, Paganini can also be remembered for his charitable acts towards struggling artists, and he could often be found performing at several charity concerts. His talent also cannot be denied. I recommend that you listen to some of Paganini's very famous violin caprices, which you may have already heard. [Number 5](#) and [Number 24](#) are two of the most famous. They are very enjoyable to listen to for people of all musical backgrounds. They are very difficult to play, displaying Paganini's virtuosity. He pioneered playing in concerts without sheet music, which was very unusual at the time, as well as popularising many extended techniques, such as left-hand pizzicato.

Paganini died in 1840 of larynx cancer after struggling with several health conditions throughout his life. 6 years before death, he retired after becoming very weak with tuberculosis. Despite his massive success, Niccolò died with little money, mostly as he gambled away large amounts of it. Rumours of association with the devil proved to be harmful to Paganini as priests refused to bury his body on consecrated

grounds. This was also due to his refusal of final rites from the priest, although it is said that this was because he thought

he was not going to die. For over 2 years, he was embalmed and taken on a tour of Europe. 4 years after his death, the Pope decided it was appropriate to bury him in Parma, Italy. In 2013, a film adaptation of Paganini's life was created called the 'Devil's Violinist'. The summary reads '19th Century violinist and composer Niccolò Paganini incurs the wrath of his diabolical manager while preparing for his debut performance in London, and falling for the daughter of an English impresario'. Having a 6.1 on IMDB, it may be worth a watch, although it is age-rated 15.



Niccolò Paganini (1819), by Jean-Auguste-Dominique Ingres

Overall, Paganini is undeniably the greatest violin virtuoso of all time, although he has been the subject of several rumours. Did Paganini sell his soul to the devil? 19th century Europeans thought so, although all we can know for certain is that he composed some of the greatest pieces of violin music ever, and had an outstanding talent, irrespective of his personal struggles.

Sanehah Nadeem
10M

Instrument Hunt!

E	L	E	L	U	K	U
P	V	I	O	L	A	K
R	O	P	E	U	E	Y
A	R	Q	A	O	H	V
H	G	U	H	B	B	A
K	A	Z	O	O	U	O
J	N	F	T	L	U	T

INSTRUMENTS TO FIND:

- VIOLA
- TUBA
- UKULELE
- KAZOO
- HARP
- OBOE
- ORGAN

Got something to say?

We want to hear from you! Whether you have an interesting perspective on a piece or song, want to share a special musical experience, even have some practice tips to share, you can get in touch and send us an e-mail!

Charlie:

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Holly:

17garsideh557@kechg.org.uk



Gustav Holst: To Infinity and Beyond.

I'm sure many of you are already familiar with one of the greatest English composers of the 20th century, Gustav Theodore Holst. A man of a very unique composition style who continues to inspire some of the most famous film music composers to this day, most notably John Williams; a man who pioneered music education for women at St Paul's Girls School, and taught many pupils who went on to have distinguished music careers such as the soprano Joan Cross; and a man who composed The Planets suite, undoubtedly his most famous work that focuses on each planet in the solar system (except Earth) as a singular movement, leading to some of the most wondrous orchestral music of the 20th century - not to mention it is the first orchestral piece to have a fade-out ending (fun fact!).

Although The Planets Suite is one of my favourite works of classical music, I instead wanted to focus on a few lesser-known pieces by Holst that I believe to be even more fantastical: Holst's Choral Hymns from the Rig Veda.

The Rig Veda is one of the four great canonical texts of Hinduism and is also the oldest. It is a collection of over 1000 hymns of praise written in Vedic Sanskrit. (Sanskrit is one of the oldest languages in the world). Holst decided to learn Sanskrit to translate these hymns himself to gain a personal understanding of the texts. From his great interest in ancient Indian culture and thorough analysis of each hymn in the Rig Veda, Holst produced four sets of songs based on this text:

- Group 1 - "Battle Hymn"; "To the unknown God"; and "Funeral Hymn"
- Group 2 - "To Varuna"; "To Agni"; and "Funeral Chant"
- Group 3 - "Hymn to the Dawn"; "Hymn to the Waters"; "Hymn to Vena (the rising sun through the mist)"; and "Hymn of the Travellers"
- Group 4 - "Hymn to Agni"; "Hymn to Soma"; "Hymn to Manas"; and "Hymn to Indra"

For this article, I thought I'd focus on the Group 3 hymns and give a summary of each explaining what makes these pieces so musically interesting.

HYMN TO THE DAWN

The accompaniment from the harp that begins this piece is very simple but immediately gives a very open, strong tone. Fifths played in quavers are a fairly simple accompaniment, allowing the voices to take the main tune and act as the main embellishment of the piece. The rhythm is very regular, with a 4/4 metre and no particularly strange rhythms throughout, however, Holst does something very interesting with the lengths of some of the long-held notes that end phrases. He makes sure that these notes never end on the beat, always writing them as dotted to ensure that singers stop the note in between a beat. This gives an eternal sense to the note: whereas ending it on the beat would mark a definite end to that note and give a finite sense to the phrase as a whole, ending it between beats gives the effect that it goes on forever. This is especially effective in bars 17-18 where all the dissonant harmonies that Holst employs resolve into the tonic chord of G, sung to the word Eternal. Holst ends this chord on the first quaver of bar 18 giving it, as lyricised, an eternal sense.

HYMN TO THE WATERS

This is probably my favourite of the four in this group. It is, rhythmically, very different from the first. It has a very irregular 21/8 metre for the chorus and 7/4 for the harp. This, along with the 120 bpm, gives it an urgent sense quite unlike the tranquil tone of the first. The beautiful harp accompaniment cleverly emulates the falling of raindrops or the rushing of a river, a beautiful motif that continues quietly throughout the piece adding to its wondrous atmosphere. Furthermore, most of the chorus' phrases begin in unison before spreading outwards into four-part harmonies, adding to that sense of water flowing outwards. Constant modulation means there is no particular key signature followed throughout the piece, however it still maintains the elegant harmonies and melodies set up by the first. Much like the waters mentioned throughout its lyrics, the music flows gracefully and effortlessly.

HYMN TO VENA (THE RISING SUN THROUGH THE MIST)

Beginning with a completely monophonic texture, the first two bars are sung on a single D a capella by the chorus: the lyrics "Vena comes" add to the slightly apprehensive tone immediately presented. Adding further to this, a similar quaver-rhythm accompaniment to the first piece returns briefly at the



Statue of Gustav Holst in Cheltenham.

beginning and appears for short periods throughout; however Holst manages to twist the usual cheerful sound of a perfect fifth interval into something rather sinister through the use of low octaves on the left hand of the harp that clash with said perfect fifths. There is a brief major section in the middle of the piece which gives the illusion of safety and joy before listeners are thrust back into the sinister atmosphere that the beginning presented. From here, there is a *poco accelerando* and then a *piu mosso* that leads to a polyphonic, bombastic ending at *fortississimo* for both the chorus and harp accompaniment. Of all the pieces, this one truly feels as if it takes you on a journey, and its powerful ending encapsulates the magnificence of Holst's compositional ability.

HYMN OF THE TRAVELLERS

Although admittedly my least favourite of the four, this piece acts as a perfect ending to the group. The accompaniment from the harp is almost identical to that of the first piece, disregarding the difference of key and slight rhythmic change. This gives the effect of a cyclical structure and does a perfect job of tying all the pieces together in an elegant harmonic bow. This piece is the most consistently energetic of the four, with a powerful minor melody that, along with the repeating line "come in thy splendour, come in thy mighty power", gives it a strong, determined tone. A delightful ending that leaves listeners entranced by each piece's unique beauty.

To conclude, the Choral Hymns from the Rig Veda are probably some of my favourite pieces of classical choral music: Holst never fails to produce some of the most distinctive works of the 21st century. My description and analysis of each of these pieces can only stretch a certain length to encapsulate their ingenious scoring and intense emotional drive: go and listen to experience them for yourself! You can find a link to them [here](#).

Holly Mia Garside
10 C



Meet the Music Department!

A few weeks ago, Charlie Moore and I decided to ask some members of the KECHG and KECHB music department a few questions about the music curriculum and music in general. With the options deadline for Year 9 rapidly approaching, the first question might be of extra interest! Here's what they had to say...

Q: What would you say are the biggest benefits of taking Music GCSE/A level?

PKH: "Best subject ever! Good for everything! Confidence, creativity, teamwork, analysis, cultural awareness, motor skills, individuality, risk-taking, physical and mental health...I could go on! But more important than all that -IT'S FUN!!!! (BTW universities love Music A level because it UNIQUELY combines academic, creative and practical disciplines."

SFP: "GCSE and A level music are a wonderful opportunity to learn about music in more depth, allowing you to enjoy performing, composing and listening even more."

LP: "I would say that as a subject it has a far greater mix of skills and knowledge required than any other which makes it interesting and challenging in different ways. Obviously, you need to be able to perform to quite a high standard, and that requires individual effort and discipline. You also get more opportunities to perform as part of an ensemble with other good musicians (in normal times). The link between the music and the general history of the time and circumstances under which pieces were composed has always interested me. And then you also have your own opportunities to compose and arrange music, and study techniques used by others. Plus, finally, aural skills and applying your knowledge through listening. I think this gives you a range of skills that can be translated into a lot of different roles and situations, not just music, and things that you may continue for pleasure into your adult lives even if you do not follow a career linked to music."

RHM: "There's a common misconception that you can only study music at GCSE or A Level if you play 23 instruments and have Grade 7/2 on all of them. Being proficient on at least one instrument and being able to read music will obviously have their advantages but there is so much more to studying music at GCSE and A Level than this.

Music is an academic subject in its own right, but it actually benefits other subjects too. A recent study in the UK found that playing a musical instrument appears to enhance general performance in other subjects at GCSE. Other studies have shown that music benefits learning by activating all areas of the brain: auditory (sound processing); motor (rhythm processing); and limbic (emotions).

It develops transferable skills:

- ♫ Independent learning in having to organise your practise on your instrument

- ♫ Team working from playing in ensembles and concerts which makes you a good communicator

- ♫ Performance and presentation skills mean you have to pay attention to detail, perfect and redo. These are essential skills for any job or career.

- ♫ Listening skills

- ♫ Analytical and essay writing skills
- ♫ Confidence and self-esteem which helps in all areas of life and learning

- ♫ Creativity and self-expression, helping people to think differently and harness the power of their imagination

- ♫ You have to make independent decisions and be self-critical. You also need to be brave in exposing your creations, and accept criticism.

Making music can help you to maintain good mental health during a time of high pressure; research has shown that it can improve mood and prompt creative flow which helps with anxiety and self-doubt and can help you to regulate your emotions.

Employers and universities see creative subjects as assets because you have developed your creative thinking, emotional intelligence, adaptability, communication and tenacity.

In the words of Julian Lloyd Webber, ex-concert cellist and Principal of the Royal Birmingham Conservatoire:

"There is a huge benefit to studying music," he tells Classic FM. "There is the joy in discovering some of mankind's finest creations which span more than five hundred years. There are the proven benefits that studying

music brings to studying other subjects and – at degree level – there is the real prospect of a job!

"Music is one thing that will NOT be taken over by robots!"

As well as developing all of these essential skills, music is highly enjoyable and fun!"

Q: Do you remember your favourite performance that you were a part of? What did you perform?

PKH: "Mahler 8 Symphony of a Thousand (see previous newsletter!) at the Sydney Olympics in 2000. EPIC!!!!!"

SFP: "I was lucky enough to sing with Birmingham Cathedral Choir when they toured Leipzig. We sang in St Thomas' Church where the great J.S.Bach was Kapellmeister from 1723 until his death in 1750. It was a moving and memorable experience to sing Henry Purcell's Hear my Prayer in that building."

LP: "A concert that has always stayed with me involved playing Snare Drum in Balhazzar's Feast, and Timpani in Berlioz's Symphonie Fantastique. We took it on tour to Paris, but also performed it at Symphony Hall. They are both great parts to play and when you get it right the feeling is great. In Paris, we were quite near to the metro and the trains rumbling underneath the church was a great bass drum roll effect!"

RHM: "I sing with a choir called Notorious known as 'the choir with a difference' and in July 2016 we sang in the limestone cavern at Dudley Canal and River Trust with the audience seated on barges. All the songs were water themed and I particularly enjoyed the arrangement of Let the River Run by Carly Simon."

Q: What pushed you to pursue a career in music education?

PKH: "Only subject I was vaguely good at -had a crush on the music teacher

-and I always enjoyed the company of young people -so a simple equation!" **SFP:** "I came to Birmingham University as a scientist, studying Biology. After a year, however, I realised that I was spending all my time in musical activities! Luckily, having music A level as well as sciences, I swapped course to my first love, music - and never looked back."

LP: "I don't think that it was ever a conscious decision. At school there was always a bit of an expectation that I would 'do' music. In fact, I don't think in my day we ever got any careers advice or support. During the final year of my degree I began to realise that I needed to get a job and teaching music seemed to be the obvious choice. I deliberately chose a PGCE course that involved both class teaching and instrumental teaching to keep my options open."

RHM: "I had a place to study for a PhD in musical composition but I didn't have the funds. I started teaching flute to earn some money and soon realised that I was doing something that I loved and helping to develop creativity in my pupils. I did a PGCE instead of a PhD and still enjoy the fact that I get to do something I love everyday and nurture creativity in other people."

Q: What is your favourite piece of music and why?

PKH: "Oh so many! Can I just say anything by Bach -but you knew that already!!!" **SFP:** "That's very difficult. Miss Hawthorne tells everyone that it is March to the Scaffold from Symphonie Fantastique by Berlioz. Well, it's true, I do enjoy this piece and use it a lot in my teaching. How can you not love a beautiful piece of music for full orchestra with a Romantic story, yet also with a section that represents a head being chopped off by guillotine?"

RHM: "The Adagietto from Mahler's 5th Symphony. From the opening 3 notes on the harp to the soaring string melody that emerges when the tonic note finally arrives in bar 3, what's not to love? It takes the listener on a huge emotional journey and never fails to take my breath away. It has been my favourite piece of music since the first time I heard it 30 years ago."

LP: "Again, a very hard question to answer. When I was at school I really got into Gershwin and learnt the piano parts for Rhapsody in Blue and Gershwin's Piano Concerto when I was in the 6th Form. I still enjoy

playing and listening to these as I like the mix between the jazzy influences and the more traditional elements. If I had to narrow my musical tastes to a time period, it would probably be the first half of the 20th century as there was so much variety and invention, with so many different styles of music. The only genre that I have always struggled with is opera."

Q: What is your favourite instrument and why?

PKH: "French horn obv -though I should practice! Nothing like playing in an orchestral horn section -so exciting!"

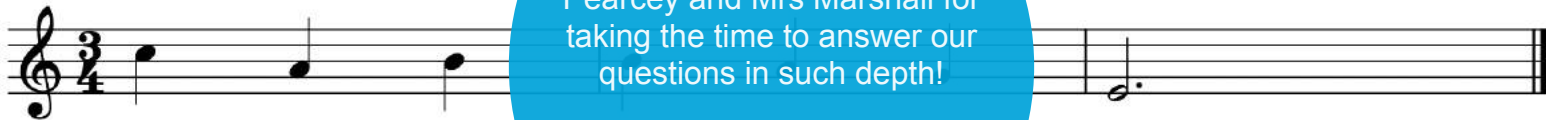
SFP: "The church organ. Every organ is different, and there is great satisfaction in controlling such a wide range of sounds and so much power."

RHM: "My favourite instrument is the flute. It's the instrument that I begged my Mum to learn and my go to when I want to relax, lose myself in music or even challenge myself technically. I love its expressive nature and melodious quality which is particularly evident in the music written by the French composers."

LP: "Whatever I am practising and playing at the time. As a percussionist I get to play so many instruments that I can't really narrow it down. In orchestras I actually tend to do a lot of cymbal and triangle playing if I am not playing tuned, and I do quite enjoy cymbals..."

Thank you to Miss Hawthorne, Mr Palmer, Ms Pearcey and Mrs Marshall for taking the time to answer our questions in such depth!

Holly Mia Garside 10C
Charlie Moore L3

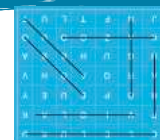


Don't Stop Me Now
Arranged for The Best Music A Level Group Ever
By Thomas Li

Lockdown Won't Stop Us!

For musicians, playing with each other is one of the most rewarding experiences possible, and so when we were thrown into another lockdown, many of us were searching for ways to experience that connection once more. For one of my A Level music assignments I was given the liberty to choose any piece of music to arrange, and nothing fit better than Queen's 'Don't Stop Me Now', a song all about resilience and perseverance. With the original intention of multi-tracking the piece, having each musician record in their own homes, I orchestrated the song for the Lower VI music class, while putting my mark on the piece. When we were finally allowed back to school, playing the arrangement seemed like a no-brainer. What a brilliant way to welcome everyone back! After a quick rehearsal we were ready to make a recording. Playing together again gave me a feeling I had been craving for a long time. The unity and sense of togetherness that is achieved by ensemble playing is irreplicable, and so for all of us, the experience of playing together was much desired. You can listen to my arrangement of Don't Stop Me Now, for the best A Level Music group ever, [here](#).

Thomas Li L3



Instrument hunt answers: