

WRITTEN PAPER

Q1: Form and History

- A. Many did not give the required answers regarding *Song Cycle* and 'frequently set' poets.
- B. Fairly well answered. Most had a good idea of form, and could find one 'nicknamed' composition.
- C. The importance of the accompaniment was not always noted.

Q2: Rudiments

- A. There were some errors in scale conventions especially regarding the use of stems.

Q3: Instruments

- A. This question was well answered, though some had difficulty with the convention of alto clef.

Q4: Melody Writing

This text offered good opportunity for word painting. Some met the challenge but for others, the use of too wide a range of rhythmic options (especially triplets and semiquaver groups) led to the faulty use of slurs.

Q5: Harmony and Two-Part Writing

- A. Many missed the opportunity for cadential 6/4 at the first interrupted cadence. As with the melody question above, there were issues with the leading note.
- B. Simplicity of style with a supple use of unaccented passing notes was the best way to answer this question. Attempts to introduce triplets and semiquavers failed to note the terms of the question. Attempts at sophisticated counterpoint are usually unsuccessful at this introductory level.

Q6: Set Works

There were many pitfalls in the answering of this question generally.

- A. Too many candidates ignored either the key changes or the text.
- B. More specific detail of changes was required.
- D. Many struggled with the idea of structural differences.

AURAL PAPER

Q1: Pitch

- A.** No problems.
- B.** Many incorrect answers.
- C.** Very few fully correct answers here.
- D.** Many errors.
- E.** Generally well answered.

Q2: Time and Rhythm

- A.** Majority correct.
- B.** Fairly well done.

Q3: Excerpts from Set Works

Excerpt 1 Mostly correct.

Excerpt 2 Also correct.

Excerpt 3 Identification of third work proved to be challenging, Variation 2 is the third section of the first movement. Many did not note all details of the work especially failing to identify this as the first movement of the quartet.

Q1: Keys and Scales,

These were generally well done.

Q2: Intervals

- A. Well done.
- B. There was a small percentage of incorrect intervals.
- C. Accurate.

Q3: Modulation

Excellent.

Q4: Harmony

- A. Quite a good standard. There was no opportunity to use a cadential 6/4 in this question despite many students placing it on a weak beat. There were the usual technical problems such as consecutive fifths, octaves and incorrect spacing in the upper voices. Both cadences were recognised.
- B. Cadences one and three were frequently written in reverse when these should have been **V - I**, then **V - VI**. Cadence number two contained a false relation, ie B flat and B natural. Cadence number four was generally correct.

Q5: Creative

This was the weakest section of the examination paper. The opening style was not maintained, phrasing was omitted and cadence points were weak and at times lacked direction.

Q6: Instruments

- A. (iii) 'Chalumeau Register' was not known.
- B. All correct except for the tenor clef used by the bassoon.

Q7: Forms

- A. (i) Excellent answers to the definition of a *da capo aria*.
(ii) Only a small percentage of candidates answered this correctly as most had included an example in Part (i).
- B. Excellent.
- C. Although most parts received excellent answers, the answers to (ii) were mostly guessed.