

WRITTEN PAPER**Q1: Form and History**

- A.** Generally well answered.
- B.** There was some flexibility here as there is some variation in the form of the several movements. However, a number of students gave the form of the second movement as '*slow*' which was not acceptable. For the third movement, minuet and trio was accepted, although a scherzo is more likely.

Q2: Woodwind Instruments

- A.** (i) Few students gave all three clefs for the bassoon, and a number of students wrote the alto or some other C clef rather than the tenor clef. Another common error was to give the lowest note as B rather than B flat.
- (ii) This was mostly well done, although it should be noted that an answer such as '*bassoon concerto*' is not acceptable. Likewise, answers without a composer or with the wrong composer were penalised.
- B** There were few problems here. When rewriting a phrase for clarinet in A (or B flat), a new key signature should be used. The transposition was quite often in the wrong direction.

Q3: Melody Writing

The standard of melody writing was, as usual, highly variable. Some points to be noted are:

- Take note of the key stated in the question. A melody in the wrong key receives no marks.
- Although the question stated that '*modulation to related keys is desirable,*' the melody should still end in the tonic key. In a short melody such as this there should not need to be a change of key signature.
- There needs to be some understanding of word accent and correct underlaying of words. The division of a word such as *sound* into '*so-u-nd*' is not acceptable.
- Although pictorial writing may be effective on words such as *turn* and *waving* it needs to be treated sensitively, and fit into the context of the whole melody.
- The phrasing must be indicated.
- Unless the stanza of poetry warrants it, there is no need for a change of time signature.

Q4: Harmony

- A.** This was by far the weakest question, and few students received more than half marks. In some cases there was no understanding of the requirements of four-part vocal style.

Errors that occurred frequently were:

- Incorrect cadences at the ends of phrases. In the given melody the cadences were clear, but many students chose, for instance, to end the first phrase on a submediant first inversion chord. In other workings mediant triads were written for the first chord of a cadence, and subdominant triads for the second. It is expected that by Grade Six a student can identify and harmonise the four standard cadences in four-part vocal style.
- A poor melodic line, often either moving around a very few notes (sometimes repeating a single note several times), or very disjunct. Do note that the augmented interval is not acceptable melodically; if necessary the raised melodic minor form should be used.
- Doubled and unresolved leading notes.
- Incorrect use of 6/4 chords. There are really only four types of 6/4 chord used in this style, each with their own resolution and placing. Generally only the passing and cadential second inversions will be used.
- Weak harmonic rate; the harmonic rate may change at cadence points, but in 4/4 time the harmonic rate should otherwise be stable. Some students chose to harmonise the melody in 2/2 time with crotchets as passing notes; others had four changes of harmony to a single bar.
- The question specified the use of unaccented passing notes and auxiliary notes – there should have been at least one example of each. The use of passing notes was often incorrect. Note that a move to another note of the chord is not a passing note.
- Some students made use of the dominant seventh (and in at least one case secondary sevenths) although it is not required at this level. Rarely was it correctly resolved, and in every case a simpler harmonisation would have been more successful.
- Consecutive fifths and octaves and also exposed (hidden) fifths and octaves in the outer parts should not occur.

- B.** The working of this question was better than part **A**. Points to note here:

- Working by interval of lower to upper note is not satisfactory in itself. There needs to be a clear harmonic framework, and this requires an ability to identify which notes in the given part are passing notes or other notes of a single harmony.
- The added part needs to bear some relationship rhythmically to the given part. Generally, this means that it rhythmically complements the given part: quaver movement when the given part is in longer notes and vice versa. In 6/8 time the second quaver of each beat is usually a passing note or another chordal

note. Semiquaver movement should be used with caution, and arpeggio/triadic semiquaver movement is quite out of place in this exercise.

- As with the use of second inversion chords in four-part harmony (and for the same reason) the use of the perfect fourth on the beat should be avoided at this level.

Q5: Set Works

- A. (ii) The summary of keys should give some indication of where they occur.
(iii) Only one student gave the correct answer here. Nearly all students gave the main theme of the opening as it appears in E major.
- B. Few students knew the Preludes well enough to answer part (ii) of this question.

AURAL PAPER

Q1: Pitch

This question was mostly well answered with the exception of the Melody Dictation. It is clearly stated in the Manual that the melody will consist of minims and crotchets only, yet many students gave an answer in half note values (ie crotchets and quavers) which lost them valuable marks.

Q2: Rhythm

There were no consistent problems here.

Q3: Set Works

This question was mostly well answered, but it should be noted that the *section* of the Chopin work needed to be more precise than just giving the number or key of the prelude. Likewise, the name of the Schubert work needed to be more than just '*Trio*'.

*A pass in Grade 6 theory is a fair result, and anything above that is certainly something to be proud of. However, if a pass was gained **despite poor marks in any of the three creative questions** (harmony, two-part, melody writing), one would be strongly advised to correct deficiencies in this area before attempting the next level.*

Q1: Four-Part Harmony

Candidates and teachers alike would be well advised not to underestimate the level of understanding of the harmonic language that is required in order to answer this question well at Grade 6 level. This is usually the worst question in the paper in terms of quality of answers and this was certainly the case again this time. Clearly a large number of candidates, who are no doubt doing their very best regardless, are just not properly equipped to handle this level of harmony.

Pay more attention to proper chord function and grammar, the ability to determine modulations with the correct use of accidentals and proper establishment of key and cadence. Accented passing notes and suspensions should make good sense once the basics are understood, but for many this was a bridge too far. It was disappointing to see so many basic errors such as spacing issues, overlaps, incorrect notes and parallels appearing so frequently at this level. For the smaller number that did manage good to very good settings, well done indeed.

Q2: Two-Part Writing

The same issues of establishing key and modulation were present here, while sensitivity for harmonic implications and the ability to combine melodic and harmonic aspects simultaneously and successfully was rare. Candidates with better harmonic sense naturally tended to do better here, yet for some of those the melodic line tended to be disjunct. Those who were stronger with melody may have had smoother lines, but often lacked a sense of direction and wandered aimlessly. Also, dissonance treatment in two-part work needs special care and attention as the effect is more exposed here than in a four-part setting.

Q3: Creative

A large majority chose the continuation of the given opening over the setting of the given text. Most of these were reasonable to good. Using parts of the given opening in the rest of the answer is a good way of ensuring overall unity, but take care not to overdo this. Some candidates simply transposed the given opening on to different notes or even into different keys for each subsequent phrase – not very creative and the effect is poor. Settings of the text were generally OK but not very imaginative – the weaker answers were purely syllabic settings while the better answers were more creative with rhythm, made good use of melismas and were well matched to the mood and meaning of the words.

Q4: Set Work

- A.** (i) Comparison of the exposition and recapitulation of the first movement of the set work meant exactly that – similarities and differences were required (not always given), and while most answers gave the correct keys, quite a few were missing details in terms of instrumentation of the themes both in the exposition and the recapitulation
(ii) Most candidates were able to successfully quote two of the principal themes.
- B.** (ii) This part of the question asked for a concise analysis of the key scheme of the second movement of the set work. Quite a few candidates only provided information on the exposition, rather than the entire movement which is what was required.

Q5: Form

- A.** Candidates are advised to make particularly sure that the sonata movement by Mozart or early Beethoven chosen for study is actually in sonata form. The three parts of this question were dependent on that and this requirement is clearly stated in the AMEB syllabus for this grade. Those who had chosen a suitable movement for study had little difficulty with this question.
- B.** Some candidates may have missed the specification of ‘Classical’ in the question on the solo concerto, as some of the answers were more typical of the Baroque concerto.
- C.** Description of Baroque French and Italian operatic overtures was mostly good, as were the examples given. However, a few candidates clearly thought that any overture that belongs to an Italian opera must therefore be an Italian overture. Examples from Mozart, Rossini, et al once again shows inattention to the wording in the question – Baroque is quite specific.

Q6: Instruments

- A.** Descriptions of the Horn in F should not include the features of the Double Horn in F/B*flat*. Similarly for the range of the instrument – the many varied answers suggest the same confusion between the two.
- B.** (ii) Some candidates incorrectly thought that the tenor trombone and tuba in F were transposing instruments.