

QUESTION 1

Candidates did not know how to scan a poem to determine word accents. Other problem areas were phrasing, modulation (moving from one key to a new key and returning to the original key), the use of melismas (more than one note per syllable), and adding performance indications, e.g. tempo and dynamics.

QUESTION 2

Many candidates did not know some of the basic requirements for completing a melody in ternary form (i.e. three phrases consisting of four bars each). Other problem areas were the suitability of the melody for the chosen voice or orchestral instrument (a piano is not an orchestral instrument), modulation, phrasing and performance indications.

QUESTION 3

Both voice parts need to be phrased in two-part composition. Candidates did not know how to imitate the given opening. Other problem areas were modulation and the basic principles of good counterpoint.

QUESTION 4

This was the easiest of all the questions. Problem areas were the following: determining the key in a piece of music, figuring the chords, identifying the non-harmonic notes.

QUESTION 5

Almost all the candidates forgot the basic “ingredient” in four-part harmonisations, namely phrasing. If the melody is not phrased, it implies that there will be no cadences. Other problem areas were the use of basic harmonic progressions (including both primary and secondary triads), the use of 6/4 progressions (passing and cadential), basic modulation to a relevant key using a pivot chord (a chord appearing in both the original and the new key that acts as a link between the two keys), and the use of sequence.