

Musicianship



Syllabus Revision

A revised version of the Musicianship Syllabus appeared for the first time in the 2016 *Manual of syllabuses*. There were no changes to Grades 1 – 6, these grades remain the same as previously published. Grades 7 and 8 were removed so that candidates now progress from Grade 6 to Diploma level. Two new diplomas were added at Associate and Licentiate level.

Candidates who commenced Grade 7, Grade 8 or an Associate Diploma in 2015 or earlier will be able to complete their qualification within the timelines previously published and are advised to contact their State Office for further information.

The marking for the new Associate and Licentiate Diplomas allows for an Award at 65% and an Award with Distinction at 85% (refer to Regulation 29 in the 2016 *Manual of syllabuses*).

The marking scheme for Associate Diplomas commenced in 2015 or earlier has not changed. Candidates should refer to Regulation 29 in the 2015 *Manual of syllabuses* or their State Office for more information regarding this.

See also General Information in the front section of the *Manual of syllabuses* for preparatory information.

GRADE 1

0021

The paper may comprise questions on:

Pitch and Tonality

The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each staff. The sharp, flat and natural.

Keys and Scales

The recognition and writing of the scales of C, G, D and F major, and A, E and D harmonic minor and of their key signatures on treble and bass staves, using the resources of pitch and tonality of this grade. One octave only will be required. The positioning of the tones and semitones. Writing the scale degree numbers (or sol-fa [moveable doh] if the candidate prefers) under the notes of a tune.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on the treble and bass staves (by number only, not quality).

Chords

Writing the tonic triad in root position in the keys specified for the grade on the treble and bass staves.

Time and Rhythm

The following note values and rests:



The following time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and **C**, with or without a one beat anacrusis.

Transposition

A short phrase will be set for transposition, either an octave higher or lower, or at the same pitch, possibly using another clef.

Terms required for Grade 1

The English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED

Andante, at an easy walking pace.

Moderato, at a moderate speed.

Allegro, lively and fast.

Allegretto, moderately fast.

MODIFICATIONS OF SPEED

Rallentando (*rall.*), gradually becoming slower.

Ritardando (*ritard.*) (*rit.*), gradually becoming slower.

A tempo, return to former speed.

INTENSITY OF SOUND

Crescendo (*cres.*) (*cresc.*), gradually becoming louder.

Diminuendo (*dim.*), gradually becoming softer.

Forte (***f***), loud.

Piano (***p***), soft.

Mezzo forte (***mf***), moderately loud.

Mezzo piano (***mp***), moderately soft.

OTHER TERMS

Legato, smoothly, well connected.

Staccato, detached, short.

SIGNS

Tie, slur, bar line, double-bar line.

Rhythmic Invention

To place an upright line before the accented words or syllables in a line of poetry.

GRADE 2

0022

The paper may comprise questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of the following major and harmonic minor scales and their key signatures: C, G, D, A, E, B and F, through one or two octaves. Pitch to include three leger lines above or below treble and bass staves. Positioning of tones and semitones in the keys specified for the grade. A knowledge of scale degrees – tonic, supertonic, etc.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on treble and bass staves (both quality and numerical value required).

Chords

The writing and recognition of tonic (I), subdominant (IV) and dominant (V) triads in root position, in the keys specified for the grade, on treble and bass staves.

Time and rhythm

To the time values and rests in the previous grade add:



in simple time, and



in compound time, with



as it occurs as an anacrusis before the bar line. To the time signatures of the previous grade add $\frac{3}{8}$, $\frac{6}{8}$.

Transposition

A short phrase in a major key of approximately six to eight bars will be set for transposition up or down a tone, within the range of keys specified for this grade. In addition, to write the scale degree numbers (or sol-fa if the candidate prefers) under the notes of this tune.

Terms required for Grade 2

In addition to the words set for the previous grade the English meanings of the following terms, together with their abbreviations and signs where applicable:

SPEED

Lento, slowly.

Vivace, lively, spirited.

MODIFICATIONS OF SPEED

Accelerando (*accel.*), gradually becoming faster.

Più mosso, quicker.

Meno mosso, slower.

INTENSITY OF SOUND

Decrescendo (*decrs.*) (*decrs.*), gradually becoming softer.

Pianissimo (*pp*), very soft.

Fortissimo (*ff*), very loud.

OTHER TERMS

Maestoso, majestic.

Sostenuto, sustained.

Sempre, always.

Poco, a little.

Molto, very.

Senza, without.

Mezzo staccato, moderately short and detached.

SIGNS

Pause, repeat, signs for accent.

(=, ^)

General Knowledge

(a) To show an understanding of simple duple, triple and quadruple times, and compound duple time.

(b) The recognition in a four-bar melody of a modulation from a major key to its dominant, subdominant or relative minor key. The tonic key of the given melody will be limited to one of the following major keys: C, G or D.

Rhythmic Invention

To place an upright line before the accented words or syllables in a couplet, and to write on a staff a rhythmic pattern to the words, the time signature being given. The words are to be correctly written under the pattern.

GRADE 3

0023

The paper may comprise questions on:

Pitch, Tonality, Keys and Scales

The recognition and writing of scales and their key signatures as for the previous grades with the addition of the major and harmonic minor scales of F \sharp and C \sharp , and the scales of B \flat , E \flat and A \flat

major, through one or two octaves, including the positioning of tones and semitones in these scales. A knowledge of scale degrees – tonic, supertonic, etc.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for this grade, using treble and bass staves, and the inversion of these intervals with their names.

Chords

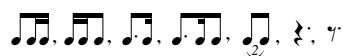
(a) The writing and recognition on treble or bass staves of the triads on I, IV and V in close position in the keys specified for this and the previous grades, in root position and in their first inversions.

(b) The writing and recognition of Perfect and Imperfect cadences, using only root position chords, in the keys specified for this grade, in four-part vocal style, e.g.



Time and Rhythm

To the note values and rests of previous grades add:



To the time signatures of previous grades add $\frac{4}{4}$, $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{9}{8}$.

Terms required for Grade 3

SPEED

Adagio, slowly.

Presto, very fast.

Con moto, with movement.

INTENSITY OF SOUND

Sforzando (*sf*) (*sfz*), a strong accent.

OTHER TERMS

Cantabile, in a singing style.

Leggiero, lightly.

Dal segno, from the sign.

Da capo al fine, from the beginning to the word *fine*.

Con grazia, with grace.

Dolce, soft and sweet.

Ben marcato, well marked.

Una corda, with the soft pedal.

Tre corde, release the soft pedal.

Tenuto, (*ten.*) held.

Scherzando, playfully.

SIGNS

MM. 8^{va}.

General Knowledge

(a) To show an understanding of sequence as it occurs in a melody.

(b) To recognise binary and ternary forms and to mark their main divisions in a melody provided, using the letters AB or ABA.

(c) To show on the treble and bass staves the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.

(d) The recognition in an eight bar melody of simple modulations to dominant, subdominant or relative major or minor keys. Keys will be limited to those with not more than four sharps or four flats.

Rhythmic Invention and Melody

(a) To write on a staff a suitable rhythmic pattern to a simple couplet of words, the words being correctly written below the notes.

- (b) To write a melody of four bars in any major key up to four sharps or four flats on a given rhythmic pattern.

GRADE 4

0024

(A) Aural Section – 30 minutes**1. Pitch**

- (a) To recognise and name the scale forms of major and harmonic minor played twice ascending and descending. (2 tests)
- (b) Given the keynote of a major scale with not more than four sharps or flats, to write with a key signature any note of the scale within the limits of an octave, played three times melodically. (3 tests)
- (c) To distinguish between major and minor triads in root position played three times in close position. (2 tests)
- (d) To recognise similar, contrary and oblique motion between two parts in a progression of not more than four intervals played twice. (2 tests)
- (e) To distinguish between Perfect and Imperfect cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

2. Time and Rhythm

- (a) To recognise the time of a phrase as simple duple, simple triple or compound duple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
- (b) To write from dictation the rhythm of a three-bar melodic phrase of minims, crotchets and quavers in a simple time. A semibreve or a dotted minim may be included. The time signature and the speed of the pulse will be given. The phrase will be played six times and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Expression and Mood

To mark the principal cadences with a bracket, and to indicate the variations of tone and touch, in a melody of approximately eight bars played three times, a copy of the melody being provided. The opening degree of tone will be given. The candidate may also be asked to describe in two or three words the character of the melody (e.g. slow and quiet, or quick and like a march). (1 test)

4. Form and History

- (a) To recognise binary and ternary forms in melodies either (i) played twice, OR (ii) from a printed copy, the candidate to mark the main divisions. (1 test)

(B) Written Section – 1 hour**Form and History**

- (a) To discuss briefly the form, time and character of the following dances from the standard keyboard suite of Bach: Allemande, Courante, Sarabande, Minuet and Gigue. (2 questions)
- (b) To give short answers to a series of general questions or to write a short paragraph on the life and work of Bach, Handel and Purcell.

Essay-type answers will not be expected. (4 questions)

5. Melody

To write a balanced melody of eight bars in simple time in a major key of not more than four sharps or flats. Phrasing should be included. The rhythm of the first four bars will be given. Modulation is not expected, but the melody must show a feeling for phrasing and tonality.

6. Harmony

In a given melody or unfigured bass in a major key of not more than four sharps or flats to harmonise perfect, imperfect and interrupted cadences in pianoforte style. (2 cadences)

7. Rudiments

The recognition and writing of all major and harmonic minor scales, and their key signatures. Double sharps and double flats, tones and semitones. (2 questions)

GRADE 5

0025

(A) Aural Section – 40 minutes**1. Pitch**

- (a) To recognise and name the following scale forms: major and minor (both forms) played twice ascending and descending. (2 tests)
- (b) Given the keynote C (one octave above middle C) to write on the treble staff any note of the major scale played melodically three times, within the limits of the lower octave. (3 tests)
- (c) To distinguish between major and minor triads in root position or inversion played three times in close position. (2 tests)
- (d) Melodic dictation: The key and the keynote being given, a short melodic phrase of six crotchets in a major key of not more than two sharps or two flats, beginning on the keynote and keeping to the limits of one octave, will be played six times. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)
- (e) To distinguish between perfect, imperfect and interrupted cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

2. Time and Rhythm

- (a) To recognise the time of a phrase as simple or compound, duple or triple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
- (b) To write from dictation the rhythm of a four-bar melodic phrase of minims and crotchets (dotted or undotted) and quavers in simple duple or simple triple time. The time signature and the speed of the pulse will be given. The phrase will be played six times, and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context

To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections of the work will be played and the candidate will be expected to state the name and section of the work from which the excerpt comes. Examples will generally be from 15 to 30 bars in length and may be taken from any section of any of the set works. Each will be played twice.

(B) Written Section – 1 hour 30 minutes**4. Form, History and Instruments**

- (a) To give short answers to a series of questions on (i) *Lieder*, (ii) art song and (iii) chamber music for strings. In preparing these topics particular reference should be given to the *Lieder* of Schubert; to English art song in the first half of the twentieth century by such British composers as Britten, Finzi, Gurney, Holst, Ireland, Parry, Quilter, Stanford, Vaughan Williams and Warlock; and to the string chamber music of Haydn, Mozart and Schubert. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period and some acquaintance with the several styles of composition of the composers men-

tioned. To be able to answer such general questions on this aspect of the examination with confidence it is suggested that in addition to the set works, students should be acquainted with at least four contrasted Schubert *Lieder*, two art songs (one from each of two different composers) and one complete string chamber work. Questions requiring specific details will be restricted to the set works.

Set Works

SCHUBERT, *Erlkönig* D 328 (any edition in G minor).

VAUGHAN WILLIAMS, *The Vagabond*.

MOZART, *String quintet* K 614, first movement.

- (b) To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass. (2 questions)

5. Melody

To write a balanced melody to a simple verse couplet, the words to be correctly written below the notes. Credit will be given for sensitive treatment of the poetry. Phrasing should be included.

6. Harmony

Vocabulary – chords I, II, IV, V and VI in root position and first inversion, and tonic chord in second inversion, major keys only.

- (a) In a given melody of eight bars in simple duple or simple triple time, the candidate will be required to write four-part harmonies in vocal style for the opening chord, for the cadence in each phrase, and for a chord leading into each cadence. In addition, the candidate will write a bass part for the remainder of the melody, showing an appropriate harmonic basis.
- (b) To a given bass, moving in even crochets, and limited to four bars of simple time in a major key, the candidate is to add a simple melody. The added part may include unessential notes.

7. Rudiments

The recognition and writing of all major and minor scales (both harmonic and melodic), and their key signatures. (2 questions)

GRADE 6

0026

(A) Aural Section – 40 minutes

1. Pitch

- (a) Given the keynote of a major or a minor scale with not more than four sharps or flats to write with a key signature any note of the major or harmonic minor scale within the limits of an octave, played three times above or below the keynote. (3 tests)
- (b) To distinguish between major and minor triads in root position or inversion, and the diminished triad in root position, played three times. (3 tests)
- (c) Melodic dictation: The key, the keynote and the time signature being given, a short melodic phrase of eight notes in simple time, in a major key of not more than two sharps or two flats, beginning on the keynote, will be played six times. The phrase will consist of minims and crotchets only keeping within the limits of an octave. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)
- (d) To distinguish between perfect, imperfect and interrupted cadences in major and minor keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)
- (e) To recognise modulations from a major key to its dominant or relative minor key. The original key will be stated and the test played three times. (1 test)

2. Rhythm

To write from dictation the rhythm of a four-bar melodic phrase in compound duple time, using dotted minims, crotchets and quavers (dotted or undotted) and semiquavers. The time signature and the speed of the pulse will be given. The phrase will be played six times, and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context

To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections will be played and the candidate will be expected to state the section or movement from which the excerpt comes. Examples will generally be from 15 to 30 bars in length, and may be taken from any of the movements actually set for study. Each will be played twice.

(B) Written Section – 2 hours 30 minutes

4. Form, History and Instruments

To give short answers to a series of questions or to write a short paragraph on (i) Chamber music for strings and piano (possibly including woodwind) and (ii) Piano music. Particular reference should be paid to the chamber music of nineteenth century composers and to the piano music of Chopin, Schumann and Debussy. It is important to note that only questions of a very general nature are required in this section. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period, and some acquaintance with the several styles of composition of the composers mentioned. Examples of types of questions that candidates should ask themselves in this general background area referring to the piano music of Chopin, Schumann and Debussy are: What types of pieces did these composers write? What forms did they favour? What periods of composition do they represent? What are some of the characteristics of their style of composing? With regard to the section on chamber music of the nineteenth century for strings and piano (possibly including woodwind), types of questions to cover this field should include: Which composers wrote such works? What forms are usually used for various movements? What are some of the stylistic traits of the main composers of such works? An overview is thus required. Detailed knowledge of particular pieces should be restricted to the set works. (iii) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B \flat and A, bassoon).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected.

Auxiliary instruments and instruments pitched in other keys e.g. piccolo, cor anglais, bass clarinet, clarinet in E \flat and contrabassoon, will not be examined. (2 questions)

Set Works

DEBUSSY, *Préludes* 1–6 from *Préludes* Book 1.

BRAHMS, *Piano quartet* in C minor Op. 60, first movement.

5. Melody

To write a balanced melody in a major or a minor key up to three sharps or three flats, to a four-line stanza of poetry. Credit will be given for sensitive treatment of the poetry. Phrasing should be included. The melody will be given for the first line of the poem, but if candidates prefer, they may choose to compose an original melody for the whole stanza. Modulation to related keys is desirable.

6. Harmony

Vocabulary – all major and minor chords and their inversions, and diminished chords in their first inversions, in major or minor keys; unaccented passing and auxiliary notes.

- (a) To harmonise a given melody or bass of approximately eight bars in a major or minor key in simple time, and in four-part vocal style. Modulations will not be required.
- (b) To add a part to a given melody or bass of not more than eight bars in a major or minor key, using unaccented passing and auxiliary notes. Modulation will not be required.

ASSOCIATE

5029/30

Additional Requirements and Examinations in Sections

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

For information on 'Examinations in Sections' see Regulation 20.

Marking – Aural Section, 100; Written Section, 100. Pass mark for each section is 65. The examination consists of two Parts both of which must be passed in order to award the diploma.

Section I. Aural Section – 1 hour**1. Pitch****(a) Two-part dictation**

To write from dictation the upper and lower parts of a two-part passage of not more than six bars in length. The key, time signature, number of bars, tonic chord and the starting notes of both parts will be given. Two different melodic instruments other than keyboard will be used. Clefs may be treble, bass or alto. The passage will be played seven times and the candidate may begin writing at any time. There will be a one-minute break before the last playing.

(b) Scale forms

To distinguish between various scale forms: dorian, phrygian, lydian, mixolydian, æolian, and locrian modes, the whole-tone scale and both forms of the octatonic scale. Transpositions of all modes may be included. The final will be given and each scale will be played twice for one octave, ascending only, within a range of two octaves from middle C. (4 tests)

(c) Chorale analysis

A four-voice tonal chorale excerpt in the style of J.S. Bach of four to six bars length and in a major key will be played ten times. The key signature, the soprano melody and the rhythm of the bass line will be given. The bass line is to be notated and a functional harmonic analysis of the whole excerpt is to be provided drawn from the following vocabulary: diatonic triads in root position or inversion, II⁷, V⁷ and vii^{o7} all in root position or inversion, secondary dominants including V, V⁷ and their inversions, suspensions. Modulation will not be included.

2. Rhythm

- (a) To write from dictation the rhythm of a melodic phrase of up to eight bars. Syncopation and rests may be included. The number of bars will be given. Mixed metre of simple and compound time will be used. Time signatures may include any combination of $\frac{8}{8}$, $\frac{12}{8}$, $\frac{6}{8}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{4}$. The speed of the pulse will be established before the first playing. The phrase will be played seven times but the candidate may begin writing at any time. There will be a one-minute break before the final playing.
- (b) To write from dictation the rhythm of either the upper or the lower part of a two-part passage in mixed metre. The passage may be up to eight bars in length and may include syncopation and rests. Only simple and compound time signatures as specified in (a) will be used. The time signatures, the number of bars and the speed of the pulse will be given. The passage may be played on any two single-line instruments or on keyboard and will be played seven times. There will be a one-minute break before the final playing.

Section II. Written Section – 3 hours**3. Eighteenth-Century Chamber Music**

Scores will be provided of two excerpts from two different eighteenth-century chamber works comprising instruments as specified in the Musicianship Grades 5 and 6 syllabuses.

Candidates will be asked to answer a series of questions that may include identification and/or discussion of elements such as: the tonic key, modulation, specific chords, instrumentation, rhythm, ornamentation, cadences, sequences, form, articulation, expressive devices, texture and other salient features. Candidates may also be asked to provide harmonic analysis of a section of either or both scores.

Excerpts may include modulation and some chromaticism. Candidates may be required to answer questions by annotating the scores.

4. Counterpoint

A score will be provided of an excerpt from a two or three-part invention for keyboard in the Baroque style. Candidates will be asked to analyse the score or a section of the score in terms of structure, motivic development, contrapuntal devices, tonality, harmonic progression and modulation. Questions may also be asked requiring identification and/or discussion of such elements as: the number of parts, rhythm, ornamentation, textural variety and other salient features.

5. Art song and Opera

A score will be provided of an excerpt from a nineteenth-century opera or art song with the original text and English translation. A series of short questions will be asked on topics such as: tonality, mood, characterisation, word painting, texture, vocal writing, and other expressive devices or techniques that may represent the text.

6. Orchestral Music

A score will be provided of an excerpt from a tonal orchestral work from the eighteenth or nineteenth centuries.

Candidates will be required to answer a series of short questions on topics such as: rhythm and tempo, modulation, cadence recognition, instrumentation and orchestration, texture, use of articulation, expressive devices, form and genre. Candidates may also be asked to provide an harmonic analysis of all or part of the score.

LICENTIATE

5031/32

Additional Requirements and Examinations in Sections

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

For information on 'Examinations in Sections' see Regulation 20.

Marking – Aural Section, 100; Written Section, 100. Pass mark for each section is 65. The examination consists of two Parts both of which must be passed in order to award the diploma.

Section I. Aural Section – 1 hour**1. Pitch****(a) Three-part dictation**

To write from dictation all three parts of a three-part tonal polyphonic passage of up to six bars. The key, time signature, number of bars and the starting note of each voice and the speed of the pulse will be given. Keyboard and one melodic instrument OR three single line melodic instruments will be used. Clefs may be any combination of treble, alto, tenor or bass. The passage will be played ten times and the candidate may begin writing at any time. There will be a one-minute break before the last playing.

(b) Melodic dictation

[i] To write a four-bar melody from dictation and to name the mode of the melody as dorian, phrygian, lydian, mixolydian, æolian, or locrian. A compound time signature, the speed of

the pulse and the final will be given. An appropriate key signature is to be added to the melody. The final will be heard before each playing. The melody will be played six times with a one-minute break before the last playing.

[ii] Upon hearing a serial melody of twelve notes restricted to within a two-octave range played on keyboard, to write the tone row upon which the melody is based. The starting note will be given and either the actual pitches or their octave equivalents are to be written in semibreves. The rhythm is not required. The melody will be played six times and candidates may begin writing at any time. There will be a one-minute break before the final playing.

(c) Chorale analysis

A four-voice tonal chorale in the style of J.S. Bach in a major or minor key of six to eight bars' length will be played twelve times. The key signature, the rhythm of the bass line and the first note of the bass line will be given. The bass line is to be notated and a functional harmonic analysis of the whole excerpt is to be provided drawn from the following vocabulary: diatonic triads and seventh chords both in root position or inversion, V^7 or vii^{o7} both in root position or inversion, all recognised secondary dominants in root position or inversion, the Neopolitan sixth, augmented sixth chords and suspensions. Non-harmonic tones need not be included in the analysis. A modulation may be included and the excerpt may not conclude in the original tonic key.

2. Rhythm

Given the time signatures and using mixed metre of simple, compound, and irregular time, a melody of up to eight bars including syncopation and rests will be played seven times. In addition to the time signatures of the Associate syllabus, $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{4}$ and $\frac{7}{8}$ may also be used. The rhythm only is to be written and the melody may be played on any instrument. The number of bars and the speed of the pulse will be given.

Section II. Written Section – 3 hours

3. Nineteenth-Century Chamber Music

Scores will be provided of two excerpts from two different nineteenth-century chamber works whose instrumentation may include any of the following instruments: violin, viola, violoncello, double bass, flute, oboe, clarinets in $B\flat/A$, bassoon, horn in F, piano. A series of questions will be asked requiring identification and/or discussion of such elements as: form, tonality, modulation, specific chords, instrumentation, transposition, rhythmic features, ornamentation, cadence areas, sequences, texture and other salient features.

Excerpts may include chromaticism and modulations to any diatonically related key. Candidates may be required to answer questions by annotating the scores.

4. Counterpoint

Scores will be provided of two keyboard excerpts from a Baroque period fugue, the first excerpt being the Exposition and the second excerpt from a later section of the same fugue.

- For the first excerpt a series of questions will be asked requiring identification and/or discussion of such elements and fugal devices as: tonality, modulations, the number of voices, whether the answer is real or tonal, the use of countersubject and the invertibility of the countersubject, to note whether there are redundant entries, and to mark other salient features.
- The second excerpt will consist of a series of short questions about tonality and various fugal devices such as: modulations, the number of entries, stretto, diminution, augmentation, episodes, the use of countersubject and other salient techniques or devices.

5. Choral music

An excerpt from an unaccompanied twentieth-century choral work will be given along with the original text and English translation. A series of short questions will be asked on topics such as: tonality, use of harmony, mood, characterisation, word painting, texture, style of vocal writing, compositional devices and any other expressive devices or techniques that may represent the text.

6. Orchestral and Vocal Music

An excerpt from a large-scale orchestral and/or vocal work from the nineteenth or twentieth centuries will be given.

Candidates will be required to answer a series of short questions on topics such as: metre and tempo, tonality and/or modality, modulation, cadence recognition, instrumentation and orchestration, texture, motivic development (including harmonic, melodic and rhythmic considerations), use of articulation and expressive devices, form and genre. Candidates may also be asked to provide an harmonic analysis of all or part of the score.