

*2006 Musicianship Exam Answers
Theory, and Aural and Musical Techniques*

1. (a) 3rd example
(b) 1st example

2. 4th example

3.



4. (a) 3rd example
(b) 2nd example

5. (a) minor 6th
(b) perfect 5th

6. (a) 3rd example
(b) 4th example

7.



8. 3rd example

9. (a) 4th example, B flat/D
(b) 3rd example, G major 7th

10. (a) E flat augmented
(b) D minor 7th

11. (a) dotted minims
(b) (i) G major
(ii) F #
(c) (i) perfect 4th
(ii) minor 6th
(iii) perfect 8ve
(d) 2nd box, Imitation

12. (a) 3rd example
(b) 4th example
(c) Sequence
(d) G minor
(e) B flat major, Perfect Cadence

13. (a) A flat major
(b) (i) supertonic
(ii) tonic
(iii) leading note
(c) 3rd example, diminished 5th
(d) (ii) A flat/E flat, or A flat major in second inversion
(iii) D flat /F, or D flat major in first inversion
(iv) F half diminished

- (e) 2nd example

- (f) 3rd example

- (g) (i) B flat minor, Perfect cadence

- (ii) supertonic key (minor), or relative minor of subdominant, or subdominant of relative minor

14. (a) anacrusis
 (b) 1st example, syncopation
 (c) 2nd example, perfect octaves
 (d) 2nd example, sequences in contrary motion
 (e) 4th example, ostinato
 (f) 3rd example, B flat major
 (g) 3rd example, all augmented triads.

15. simple triple time signatures, 3/8, 3/4, 3/2

16. (i) E flat major
 (ii) C minor
 (iii) relative minor

17.



18. (a) E flat major
 (b) (i) B flat /D or Vb in E flat major or V6/3 in E flat major or B flat major in first inversion
 (ii) E flat/ B flat or IC in E flat major or I6/4 in E flat major or E flat major in second inversion
 (c)



19. (i) Imperfect Cadence in B flat major
 (ii) Interrupted Cadence in B flat major

20. A flat major

Notes:

1. Questions requiring an answer about keys or intervals must state the words Major or Minor clearly. Markers often have difficulty distinguishing the difference between 'm' or 'M' and consequently cannot award marks.
2. Students may use any of the standard formats for describing chords
3. Allocation of marks for Melodic dictation:
 Marks are not always allocated as one mark per bar. Depending upon the nature of the question, single marks may be allocated for:
 - the addition of accidentals such as a raised 7th, in a minor key, or raised 6th and 7th in a melodic minor key
 - small scalar fragments
 - leaps
4. Allocation of marks for Rhythmic dictation:
 Marks are not always allocated as one mark per bar. Depending upon the nature of the question, single marks may be allocated for:
 - whole bars
 - for more complex rhythms within bars eg syncopation
 - ties
5. Students should be encouraged to answer the whole paper using a soft pencil (B or 2B)