

SPECIMEN SIGHT-READING AND TECHNICAL/AURAL QUESTIONS FROM 2027

Examiners will follow the following rubric to deliver the sight-reading and technical questions. The technical questions will follow a similar format for all tests – 9 questions, about half of which will also be played to the candidate. The final question will always be on style/period.

Which voice part would you like to sing?

Firstly, I'll give you the key chord and your starting note, a 2 bar count in, and then I'll play through the first part of the test for you to hear how it goes. You can sing or hum along if you wish to. Here's the key chord and your starting note...

[Give key chord, starting note for their voice part, 2 bar count in and then play through approximately half of the test, making sure to include the candidate's line where it is not doubled in the piano part, particularly if they are singing the treble/soprano line]

Now you may have half a minute *[1 minute for those eligible for extra time]* to look over the music. Do sing out loud if you wish to.

[Wait 30s (or 1 min if extra time)]

Now it's time to sing your part, with the piano. Here's the key chord *[play]* and your starting note *[play]*, and a 2 bar count in *[count in]*.

[Only one attempt is permitted]

Thank you. Let's move on to the Technical and Aural Questions now, looking at the music for the sight-reading you have just done. Whilst I write up the sight-reading, look over the music and think about its musical and technical features.

Technical Questions and *indicative answers* for Specimen Sight-Reading Example.

1. What does the Italian term Andante mean?

quite slow/moderately slow/a walking pace

2. Describe the texture between the soprano and tenor parts in bars 8-10.

Contrapuntal/Imitative/Canon(ic)/Stretto.

3. What is the correct name for the degree of the scale that is the first note in the bass part in bar 5.

Subdominant (do not accept 4th)

Now, some questions where you can listen to the music as well as looking at the score.

4. Look at the chord at bar 9 beat 1 in the accompaniment. Is it in root position, first inversion or second inversion? I will also play it to you. *[play the chord]*

First inversion

5. What key does the music reach in bar 16? *[play bars 13 to 16]*

B flat minor (accept B flat major due to the Tierce de Picardie)

6. What is the cadence formed by the two chords at this point, between bar 15 beat 4 and bar 16 beat 1? I will play you those two chords, slowly. *[Play V – I]*

Perfect/ V-I

7. Describe the rhythmic feature in the soprano part on the second syllable of the word 'Unto' in bar 18. I will play you the soprano part of that whole bar. *[play the soprano part of bars 17/18]*

Syncopation (accept off beat).

8. Precisely identify the interval between the first two notes of the bass part in bar 5. I will also play the two notes for you. *[play the two notes]*

Minor 7th.

9. This piece was composed in the Renaissance period. Identify one musical feature in the piece which is typical of music from this time.

Any correctly identified musical feature is acceptable, regardless of how particularly idiomatic for the period it is. Duplication of previous answers is not credited. Suitable answers here might be modality, limited vocal ranges, largely stepwise motion that usually returns within any wider leaps, careful treatment of dissonance, e.g. suspensions.

Andante ♩=c.84

S. A. T. B.

mf

O sing prai - ses un - to the

Piano

mf

Andante ♩=c.84

4

S. A. T. B.

Lord, un - to the Lord, O sing prai - ses un - to the

Pno.

2

7

f

S. O sing prai - ses un - to the

A. *f* O sing prai - ses un - to__

T. *f* O sing prai - ses un -

B. *f* Lord, un - to the Lord. O sing prai - ses un -

Pno.



10

S. Lord, to the Lord, O sing prai - ses un - to the Lord, to the__

A. __ the__ Lord, un to the Lord, un - to the Lord,____

T. to the Lord, un to the__ Lord, un - to the__

B. to the Lord, O sing prai - - ses

Pno.



13 *mf*

S. Lord, O sing prai - ses un to the Lord sing prai - ses un - to the

A. — O sing prai - ses un - to the — Lord,

T. — Lord O sing prai - ses un - to the Lord, un to the

B. un - to the Lord, O sing prai - ses un to the

Pno.



16 *rit.*

S. Lord, sing prai - ses un - to the Lord.

A. O sing prai - ses un - to the Lord, un to the Lord.

T. Lord, sing prai - ses un - to, un - to the Lord.

B. Lord, O sing prai - ses un - to the Lord.

Pno.

