

NZMEB Theory Report May Session 2017

As NZMEB only does six grades the equivalency of other Boards means there are bigger steps between our grades. As in previous years, this session has shown it doesn't work to skip a grade. Theory is cumulative and builds year by year. Entrants who progress through each grade score consistently higher marks. The recommended theory workbooks, especially Spearritt, in conjunction with Dulcie Holland's Harmony Step by Step workbook ensure a satisfactory coverage of the work.



Grade 1

Marks - 95% achieved 90 and above. Well done!

In question 3 (Keys and Scales) please note slurs must go above or below the note heads, not note stems.

In question 4 (Intervals and Triads) there was often an omitted accidental in the interval of a 4th – B flat a 4th from F. Note all intervals are taken from the 3 major scales studied at this grade – C, G and F major.

In question 7 (Musical Knowledge) the key signature needs to be taken down to the 2nd stave, the time signature does not.

Grade 2

Marks - 100% achieved 90 and above. Well done!

These entrants were all thoroughly prepared with excellent attention to detail.

Grade 3

Marks - 80% achieved 85 and above. This was a marked improvement on last session.

Weaknesses appear in cadence writing. The theory team recommend that entrants should have completed chapters 1, 2, 3, 4, 6 and 11 in the Dulcie Holland Harmony Step by Step workbook before entering the examination.

Grade 4

Marks - 45% achieved 85 and above.

Weaknesses again appear in the cadence and harmony sections. In addition to the chapters mentioned in Grade 3, entrants now should have completed chapters 5, 7, 8, 9, 10, 12 and 13 in the Dulcie Holland Harmony Step by Step workbook.

Grade 5 and Grade 6

Marks - 40% achieved 85 and above.

In addition to the chapters mentioned above Grade 5 can be covered by working through chapters 14, 16, 19, and 20 and Grade 6 by working through chapters 15, 17, 18, 21 and 22 from the Dulcie Holland Harmony Step by Step workbook. There was some misunderstanding about the approach to chord 1c. It can be approached by step in the bass or by a leap from 1a or 1b and can also be approached by a perfect 4th up or a perfect 5th down from a root position of another chord.