

GRADE ONE MUSICIANSHIP

AUGUST 2008

Q1: Pitch

- C. Some candidates missed the instruction to write notes on leger lines below the staff. Leger lines were often too widely spaced or too cramped.

Q2: Keys and Scales

- A. Key signatures were sometimes confused with the clef given.
- B. In writing the scale of A minor descending, the semitones and accidental were reversed, with the G# being positioned next to the second degree.
- D. Recognition of the key was not always dictated by the accidental, which was C# for D minor, not F major.

Q3: Intervals

This question was generally well done.

Q4: Chords

Either the key signs or the triads were omitted in some cases. The clef was not always recognised.

Q5: Time and Rhythm

- A. 'Jonathon' did not always receive an upright line before his first syllable.
- B. Writing time signatures was well done overall.
- C. The crotchet note needed to be followed by two crotchet rests, not a minim rest in simple triple time. *This is a common error.*
- D. Because there was no time signature, the answer should have been 'A whole bar rest' although 'semibreve rest' was accepted.

Q6: Memory

- B. Some well presented tunes, neatly and confidently using the space provided.

Q7: Transposition

The instructions to transpose an octave lower in the treble clef proved difficult for some, who used the bass clef and sometimes transposed two or three octaves lower.

Q8: Terms and Signs

A. Some definitions need to be more precise eg *diminuendo*: gradually softer.

WRITTEN PAPER**Q1: Rhythm and Metre**

- (a) The anacrusis was often missed.
- (b) 3/4 and 6/8 were often confused.
- (c) Syncopation was generally not well recognised.

Q2: Pitches, Scales and Keys

- (a) This question required tones (not semitones) to be marked. Candidates should check carefully which direction the scale should be written in and not simply assume it will always be 'ascending/descending'.
- (b)
 - (i) This scale was usually identified correctly.
 - (ii) Semitones were not always correctly marked.
 - (iii) The tone and a half was usually recognised as a feature of harmonic minor keys only.
 - (iv) Most candidates could identify the relative minor scale.
 - (v) 'Enharmonic equivalents' were not well understood.

Q3: Triads and Intervals

- (a) (i-v) Most intervals were written correctly, but take careful note as to whether they should be written above or below the given note; errors in direction will incur lost marks.
- (b) Care must be taken with the required triad in the specified key. Remember the raised third in chord V in the minor key.

Q4: Terms

- (a)
 - (i) Italian terms were generally well remembered.
 - (ii) The dynamic *ff* rather than *f* was required.
 - (iii) Be careful to draw repeat signs correctly.
 - (iv) A tie connects two notes of the same letter name and there was only one place where a tie could be added.
 - (v) Slurs were mostly written correctly over the quavers, but make sure the slur marks start and end with the notes intended and do not over-extend.
 - (vi) Accent signs must face the correct direction.
- (b) Contrast and repetition – the latter may not be identical, but can be very similar.

Q5: Instruments

- (a) The flute as a high-pitched instrument and the clarinet as a single reed instrument were well recognised. The bassoon as a low-pitched woodwind was also mostly well recognised.

- (b) When describing the oboe's method of tone production, the answer should refer specifically to that. Credit was given for saying air is blown through a double reed which vibrates and sets the air inside the instrument vibrating.

Q6: Set Works

- (i) The key was usually well recognised, but should not be confused with the time signature.
- (ii) Recognising the outline of chord V was not always well done.
- (iii) The loudest dynamic was usually recognised.
- (iv) The presence of an anacrisis was mostly recognised.
- (v) A half note rest or minim rest were correct - the answers *half bar rest*, *half rest* or *two beat rest* were incorrect.
- (vi) Repetition should be noted as not necessarily being identical, but can be very similar.
- (viii) Candidates need to differentiate between duple and quadruple metre.

AURAL PAPER

Q1: Pitch

- (c) Not all candidates could hear the difference between a major and minor third.

Q2: Rhythm and Metre

- (a) Most candidates could correctly write the rhythms from dictation. Those who had trouble often included vocabulary not expected in this grade.
- (b) Many candidates had trouble differentiating between duple and triple metre.

Q3: Melodic Contour

The melodic contour diagram should show relative pitch (on the y axis, eg starting and ending on the same note as appropriate), and rises and falls at relatively appropriate times (on the x axis).

Q5: Dynamics and Tempo

- (a) Dynamics should be written below the staff. The question required *diminuendo* and *crescendo* to be written in words, not symbols. Additionally *f* and *p* were given as options. Other answers were not required. A starting dynamic should be given then if it changes, where it moves to.
- (b) Most candidates could hear whether a melody was played *allegro* or *adagio*.

Q6: Phrasing and Articulation

Slur and staccato markings should be on the correct side of the notes. Although answers varied, most candidates gained some marks.

Q7: Timbre

Very few candidates could hear which woodwind instrument was playing.

Q8: Set Works

Most candidates recognised the extracts from the set works played.

Q1: Pitch

- A. Mostly well answered despite occasional confusion between the clefs. *Words* were sometimes not used despite the question specifically asking for this response.
- B. Care needs to be taken with directions given as to exactly where the note should be placed.

Q2: Keys and Scales:

- A. (i) A common error was confusion between use of tones/semitones.
(ii) Downward direction was asked for in this question many candidate didn't address this part of the question.
- C. Failure to observe the key cost candidates all the marks.

Q3: Intervals and Chords

- B. Identifying intervals *by number only* means using ordinal numbers, eg 'thirds', 'sixth' etc, not '3', '6' etc.
- C. Key signature placement needs care.

Q4: Time and Rhythm

- A. Mostly good, but failure to note that the question asked for the rest to be used *before* the given note cost some candidates marks.

Q5: Folk Songs

Either very well studied or very confused. Phrasing omission cost marks to some candidates.

Q6: Transposition

The direction asked for was often ignored, or the given key signature was repeated.

Q7: Terms and Signs

- A. Candidates need to read the question carefully and provide the name or meaning of signs as required.
- B. Some rather loose descriptions here with some confusion between *ritardando* and *ritenuto*.