

**WRITTEN PAPER**

**Q1: Rhythm and Metre**

- (a) Most candidates were able to work out 12/8 time and the correct bar lines.
- (b) Adding rests after the given notes: A number of candidates ignored the direction to add the rests after the notes which resulted in wrong answers. A small number of candidates seem to have developed a strange habit in the shape of their rests which have distorted them beyond the normal shape – this should be rectified early.

**Q2: Pitches, Scales and Keys**

- (a) E flat major scale: most answers were good. The most common errors involved incorrect semitone slurs (the scale was descending) or the odd accidental being left out.
- (b) Recognising scales in the alto clef: *G pentatonic* was the answer required for the full mark here. Some answered only with the scale form *pentatonic* which is only partly correct. Some candidates thought the pentatonic scale contained semitones.

**Q3: Triads and Intervals**

- (a) Writing intervals was mostly well done.
- (b) Recognising intervals again was mostly well handled, though not all were able to identify which were consonant or dissonant.
- (c) Writing triads as specified: key signatures were a problem for some, not reading the clef properly was a common error here too. A small number of candidates do not yet understand the construction of first inversions.
- (d) Harmonisation in four-part vocal style: *piano style* harmonisation is not in the syllabus for this grade and some candidates used this style rather than four-part vocal style. Four-part vocal style requires greater care with the spacing of the chords and the voice leading, which were the main areas of concern. Some candidates ignored the specification in the question to use only I, IV and V, and only in root position.

**Q4: Terms**

- (a) Recognising binary form and marking the sections correctly was no problem for almost all candidates.
- (b) Terms here were again mostly well known.
- (c) Very few candidates were unable to identify oblique and contrary motion here.

**Q5: Instruments**

- (a) A wide variety of answers for the range of the cello suggests that this needs closer attention, especially for the upper limit.
- (b) A few candidates thought string instruments other than the double bass produced the lowest sounds.
- (c) Specific voice type required here was soprano. 'Female voice' is not specific enough.

**Q6: Set Works**

- (a) Transposition was problematic for a large number of candidates. The key signature of E flat major was often either omitted or incorrect, the interval of transposition was most often in error, and minor intervallic errors in the rest of the tune were relatively common. This question requires great care and attention every step of the way in order to get full marks.
- (b) Identifying the main motif in the set work – many candidates seem to have a very loose idea of motif. A motif is a short, distinct rhythmic/melodic figure within the tune, not an entire phrase. The other part of this question that somewhat surprisingly caused problems was identifying arpeggiation of the tonic triad.

**AURAL PAPER**

**Q1: Pitch**

- (a) **Scales:** Mostly correct.
- (b) **Intervals:** Mostly correct, though the most common problem was not identifying the major third.
- (c) **Triad quality:** Almost everyone recognised major or minor triads correctly.
- (d) **Melodic Dictation:** Not unexpectedly, the first real problem area in the aural test. It is important that candidates are trained to hear scale degrees and not simply work on an intervallic, note to note basis. Scale degree hearing allows for corrections to be made when errors occur. The intervallic method leads to compounding errors upon errors and this was a common theme.

**Q2: Rhythm and Metre**

- (a) **Rhythmic dictation:** Pleasingly, this was well handled overall.
- (b) **Metre:** Very few were unable to identify simple triple time.

**Q3: Motion**

Identifying similar and contrary motion posed few problems here.

**Q4: Dynamics and Tempo**

- (a) **Dynamics:** Some candidates ignored the direction to write dynamic indications below the staff and wrote them above. Remember to add relative dynamic levels at the end of crescendos or decrescendos, and also a starting dynamic for the piece.
- (b) **Tempo:** Once again, ignoring the direction in the question that tempo changes must be written above the staff was an issue for some.

**Q5: Phrasing and Articulation**

Most answers were good, though the main problem was a lack of detail.

**Q6: Timbre**

- (a) **Instruments:** Quite a few candidates thought that the cello in the first excerpt was a viola, and a few thought the violin in the second excerpt was a viola.
- (b) **Arco and Pizz:** Generally fine, but do remember to add arco at the beginning if it begins arco. Even though that would not be expected in music for strings, this question is testing the ability to ascertain the difference so it is necessary here. However, writing arco or pizz above every single note (as some did) is certainly not recommended.

**Q7: Set Works**

As a work set for study, candidates are expected to be able to name the works properly. Mozart wrote many sonatas, so it is hoped that the answer for this one would at least contain some form of identification (ideally including the K331 marking). It is also important to name the composer. These are good habits to instil early on, as it is all too common for young musicians to be unable to name the piece or composer of the piece that they are practising!

A few candidates appeared not to have learned any set works, or at least not very well, as there were some papers with either no answer at all or answers that were completely incorrect.

## GRADE TWO MUSICIANSHIP

AUGUST 2008

### Q1: Keys and Scales

- B. Generally well answered. Leading note in minor scale often omitted. Semitones descending sometimes confused.
- C. The key signatures were not always secure. Some candidates wrote intervals or triads instead of scale degrees.
  - (iii) The natural sign in front of the leading note was often omitted.

### Q2: Intervals

- A. There was some confusion between major and minor.
- B. Some candidates omitted the necessary accidental.
  - (iv) The minor third above B was sometimes written as B flat, ie candidates changed the given note.

### Q3: Chords

- A. Key signatures were not always secure. Triads were mostly known.
- B. Keys and triads were mostly recognised.

### Q4: Time and Rhythm

- A. The rules for grouping of rests were not understood by many candidates.
- C. Often the note added to the last bar did not take into account the anacrusis.

### Q5: Memory

- A. Pitch and phrasing errors were noted.

### Q6: Transposition

This presented very few problems.

### Q7: Rhythmic Invention

This was the question which caused the most problems.

- A. The poem offered a number of acceptable accent plans. However, accents were frequently misplaced, eg 'a-way'.
- B. Often candidates produced a good accent plan in part A and then ignored it when writing the rhythm pattern of part B. Again, accents were frequently misplaced. This was common: 'The stag is hea-vy'. A significant number of candidates wrote a pattern that worked well in 6/8, but in 3/4 had many misplaced accents.

**Q8: Terms and General Knowledge**

- B.** The main key, D major, was well recognised, but the relative minor, B minor was not always recognised.

*The standard on the whole for this grade was very good; many with honours and several with 100%.*

**Q1: Intervals**

- A. Accidentals were sometimes omitted. Key signatures must be known well to write correct intervals above tonic notes.
- B. Generally well answered. The quality of all intervals should be identified by the major scale; only the minor third and minor sixth conform to the minor scale.

**Q2: Keys and Scales**

- A. Scales for two octaves only require 15 notes, not 16; and leger lines should be a continuation of the stave with a greater distance between the lines needed.
- B. Harmonic minor scales need raised leading notes.
- C. A significant number of candidates did not attempt the second part of the question. They fulfilled the first task (*'Name this scale'*) and, then turned their attention to the next page. What they needed to do was go back to the question and complete the *second* task (*'Mark each tone with a slur'*). When placing tones in a scale, you must count from the lowest note.

**Q3: Chords**

Key signatures and tonic triads were sometimes misplaced as clefs were confused.

**Q4: Memory**

Some candidates had not studied the memorised tunes – others mixed values and barring.

**Q5: Time and Rhythm**

- A. Some candidates used rests, not notes, to complete each bar. Instead of grouped quavers, some candidates completed the bar with rests.
- B. The rule for grouping of rests was not always understood. The beats of different time signatures need to be considered to add rests in correct order.
- C. The dotted minim is the *note* required for a whole bar of 6/8 time (not a semibreve rest).
- D. Generally well answered. Time signatures 3/4 and 2/4 were stated correctly, but 6/8 not always with the correct answer of compound duple time.

**Q6: Transposition**

The key was not always identified as D minor so some put the melody down a sixth (from F to A) making all notes incorrect. It needed to be put down a fourth to A minor.

**Q7: Creative**

Most candidates were able to find an acceptable accent plan, although many chose 'descend' rather than 'de|scend'. This caused the biggest problem.

**Q8: Terms and General Knowledge**

- A.** Many candidates were imprecise with the meanings of these terms. Rather than try to find an acceptable form of words in the exam room, knowing the standard meanings from memory avoids errors. A common mistake was 'slow' for *meno mosso*. The term *ritenuto* ('immediately slower') and *dal segno* ('from the sign') were often incorrectly answered.
- B.** For most candidates this was a matter of finding the right words rather than knowing the meaning of the signs. It was rare to see a paper with clear, concise explanations in the space provided, yet in most case it was evident that the candidates knew what the signs meant. It is hard to give the meaning of a tie, for example, in just a few words.
- C** Generally well answered. Although the '*form of the melody*' was quite obvious, there were still a few who thought it was binary.