

While some areas were universally well handled, the overall standard was quite disappointing. At this level, it is expected that candidates can write and figure simple exercises in harmony, (the area in the written section where most candidates lost the majority of marks) as well as be able to handle dictation and recognise intervals and chords in the aural section (again, these were the main problem areas).

The following report gives an overview of the standard encountered in marking the papers. Teachers will find that the 'General Comments' at the end of each candidate's written report, gives a brief summary of where principal individual weaknesses occurred.

WRITTEN PAPER**Q1: Rhythm and Metre**

Adding the bar lines and time signature was universally well done.

Q2: Pitches, Scales and Keys

- (a) Writing F# major using the alto clef did not present a problem for the majority of candidates
- (b) Writing the Lydian mode was also successfully achieved by the majority.
- (c) Writing notes on the tenor clef, again universally well done
- (d) **Transposition** – this question required transposing a melody for the horn in F, using the treble clef. This resulted in a mixed response, with about half the candidates writing the melody a tone too low.

Q3: Terms

- (a) The English meaning for *sehr lebhaft* ('very lively') seemed to cause a problem to most candidates.
- (b) Descriptions of binary, ternary and song form were not accepted as an answer to this question, to describe how musical material is varied in Variation Form.
- (c) Most candidates were able to successfully name all three ornaments.

Q4: Harmony and Voice Leading

- (a) This simple four-bar progression in D major was very clearly figured but the resolution was often incorrect, particularly at Bar 2 as well as at the final cadence. Only one candidate was able to achieve 9/10, the highest mark. The principal problems included:
 - misunderstanding the actual figuring, resulting in incorrect note choices
 - insecure or weak voice leading
 - grammatical errors (consecutive/exposed fifths and ottavas; spacing errors between voices)

- doubling errors.
- (b) Writing the full figuring under a four-bar phrase was very disappointing with only one candidate correctly figuring the entire exercise. The common faults included:
 - not recognising the tonic key of C minor and figuring the four bars for Eb major
 - not recognising inversions
 - not understanding the difference in figuring between minor and major chords, particularly the tonic, supertonic and subdominant chords
 - not recognising or noting the modulation to Eb major in the final bar.
 - giving the figuring for two keys throughout the exercise.

Q5: Instruments

- (a) Writing the range of the glockenspiel brought a mixed response.
- (b) The description of popular song form needed to describe the role of *verse* and *chorus*. Descriptions of strophic, through-composed and modified strophic form were not accepted.

Q6: Set Works

- (a) Labelling an example of four different non-chord tones in the score of *Heidenröslein* produced a variety of responses with only three candidates successfully completing this task.
- (b) Six candidates only were able to successfully figure the four specified bars in the same set work.

AURAL PAPER

Q1: Pitch

- (a) **Scales and Modes** – recognition of scale forms was universally well done.
- (b) **Intervals** – candidates did not fare as well recognising the five different intervals and only four were able to correctly identify all of them.
- (c) **Triads** – there was a varied response to recognising each triad as well as its position.

Q2: Pitch

- (a) **Cadences** – few candidates were able to distinguish the two cadences (half and plagal).
- (b) **Antecedent and Consequent** – most candidates recognised the answer as *consequent*.
- (c) **Form** – recognition of form as ‘A,B,A,B’ was universally well done.
- (d) **Melodic Dictation** – the first melody was in F# minor in the bass and the second, in F major in the treble. This question presented a problem for the majority, with only four candidates successfully writing both melodies and another four candidates successfully writing one melody.

Q3: Rhythm and Metre

This question was handled better with nearly all candidates correctly writing the two rhythms.

Q4: Texture

Nearly all candidates successfully answered *canonic* and *non-canonic*.

Q5: Timbre

- (a) **Percussion** – nearly all candidates recognised the two instruments: timpani and xylophone.
- (b) **Instrumental Timbre** – recognising the four different instruments resulted in a mixed response although several candidates were successfully able to identify all four instruments.

Q6: Set Works

Only one candidate was unable to recognise one of the set works. Several spellings were attempted for *Heidenröslein*.

WRITTEN PAPER**Q1: Rudiments**

- A. A flat major descending was well written. Most candidates marked semitones correctly.
- B. C# harmonic minor was mostly well written but some candidates had difficulty ascertaining the correct accidentals to use and some the raised seventh. B double sharp was a common mistake. There were some inaccuracies with slur placement and accidentals.
- C. Most students had no difficulties using double sharps and double flats. A few wrote ##.

Q2: Melody Writing

- The best melodies had a rhythm for the second four bars that used motives from the given opening without introducing thoroughly new ideas in such a short segment (eg triplets).
- Where repeated notes were used, if this was done in a way as to create interest, credit was given. Otherwise it detracted from the flow of the melody.
- Many students included non-intuitive leaps that did not nicely resolve within the leap or harmonically.
- An uncomfortable narrow pitch range and an unbalanced rhythm were sometimes used.
- The interval of the tritone occurred frequently.
- The leading note should be handled with care.
- Phrases need to be defined, balanced and meaningful to the overall style. One bar phrases and unbalanced irrelevant phrases should be avoided.
- The inclusion of sequences can often be helpful in short melodies.

Q3: Harmony

- Most students did as was required and wrote just the cadences in pianoforte style.
- Some responses included cadence chords not well placed for pianoforte style.
- Numerous candidates set the right hand chords above or around the given melody; chords should be below it.
- Many students used **vi - V** for the first cadence. This was a recipe for disaster as consecutives, the interval of the seventh in the bass, or missing notes were bound to result given the melody as it was. The most successful solutions used **I - V**, a simple imperfect cadence.

Q4: Form and History

- A. (i) Except for inaccurate tempo answers for both dances, this question was mostly well answered. Most students had a good knowledge of the movements of the Baroque dance suite. They need to put *all* the salient points about each in order to gain full marks. The country of origin of each dance was mostly included but was of little significance to this question.

- (ii) Most students recognised the Gigue as the last movement of the Baroque suite, and its time signature.
- B.** (i) Many students lost marks on not knowing that Bach did not write anthems and Purcell did not write oratorios. Some students attempted actual examples, but this was not required - simply a tick in the appropriate boxes as explained in the question.
(ii) Handel is German although he settled in England. This question required the *country* of birth not cities or provinces.

AURAL PAPER

Q1: Pitch

- B.** Credit was given for the correct key signature. Many students had difficulty identifying scale notes.
- D.** Some difficulty, but possibly in knowing the meaning of *oblique*, *contrary* and *similar* motion.

Q2: Time and Rhythm

- A.** Distinguishing between simple duple, simple triple or compound duple seemed to cause some difficulties. Some students, having correctly identified this then did not correctly identify the time signature.
- B.** This question proved hard for most candidates; very few noting that the rhythmic dictation began with an anacrusis. Many achieved the rhythm but note grouping and the knowledge of the requirements of the grade (no rests are used, the dictation is three bars long) made the anacrusis the only possible solution.

Q3: Expression and Mood

This question required students to state *in English* the mood of the melody. Dynamics were likewise fairly well done, although a marking (such as *f*, *p*) should indicate how loud or soft a 'hairpin' will get. Many students lost marks on identifying the cadences and in noting articulation. On their own, phrase marks do not suffice. Slur marks, staccato dots and accents as appropriate should also be present. A phrase can end without a staccato note, but simply a lift between phrases.

Q5: Memory

- A.** Nearly all students recognised the folk song.
- B.** Candidates should remember that notes, words and phrasing are all examinable.

Q1: Creative

Most candidates chose to write a melody to a given rhythm with many having problems with melodic shape. Often the leading note was poorly placed and there was little sense of direction or climactic point. The few candidates who chose to write a melody to the couplet managed this task well.

Q2: Keys and Scales

- A. The scale was well written.
- B. Generally well done. Some candidates omitted the top C# on the scale.
- C. Well done. Some wrote F minor instead of F# minor for the modulation.

Q3: Intervals

- A. Recognising intervals was well done.
- B. Accidentals were sometimes omitted when writing intervals above given tonics.
- C. This was generally well done. There were a few problems identifying the quality of the inversion.

Q4: Time and Rhythm

- A. Completing bars with rests was generally handled well. The only problems were with completing 6/4 where 2 crotchet rests were needed instead of a minim rest.
- B. Some candidates confused 6/4 with 3/2 as well as 6/8 and 3/4 when adding time signatures.
- C. Again 3/2 and 6/4 caused some problems in adding a time signature.

Q5: Chords and Harmony

- A. Generally the keys of the chords were well identified.
- B. (i) There were problems with doubling the third in chord VI of the interrupted cadence in pianoforte style. The raised leading note was often omitted or incorrect.
- C. There were great numbers of basic errors in harmonising a melody. These included consecutive fifths and octaves, overlapping parts, doubling errors, raised leading note omitted and misplaced giving augmented seconds, voice leading errors and incorrect use of chord II in a minor passage. Cadence points were often missed or incorrectly worked.

Q6: Folk Song and Transposition

- A. When writing the folk song, the main problems involved accuracy of phrasing.
- B. Transposition was generally well done although some candidates had the key signature and accidentals incorrect. F# minor instead of F minor.

Q7: Terms and General Knowledge

- A. English meanings were well done.
- B. Suite: completing the table was well managed.
- C. (ii) Most candidates did not attempt to mark a chromatic semitone.
(iv) There was some confusion with a definition of counterpoint.
- D. Generally well done. There were some errors with the viola tuning.