

*As a general rule, candidates are advised to read the questions carefully and follow the directions given. Many of the individual questions in this grade carry a lot of marks and many can be lost through careless misreading of the question.*

**WRITTEN PAPER****1 Rhythm and Metre**

- (a) Nearly all candidates were able to complete each bar of 2/4 time with the correct note although some placed two crotchets instead of two quavers into Bar 2.
- (b) Very few candidates were unable to write the correct time signatures.

**2 Pitches, Scales and Keys**

- (a) As the question did not specify any particular system, alternatives were accepted for the letter names of notes eg E, e or e<sup>2</sup>. However, signs were not accepted for sharp or flat as the question specified using words.
- (b) A few problems in writing named notes including using note values other than the specified crotchets; placing signs on the wrong side of notes; and a few candidates misunderstood the direction to write A flat *in a space* as simply writing a flat sign in any space of the staff.
- (c) Writing the scale of G major was successfully completed by most candidates. Whilst marks were not lost, candidates are advised not to mark tones/semitones or add scale degree numbers if not required by the question.

**3 Integrated Question**

- (a) Very few candidates were unable to recognise the key of the melody as C major and therefore wrote the scale degree numbers successfully. However, Music Craft requires carets to be automatically written over each scale degree number and if carets were omitted, marks were lost.
- (b) (ii) Curiously, the question ‘does the melody contain an interval of an octave’ presented a problem for the majority of candidates. An interval, as opposed to *range*, is the distance between two adjacent notes, not the distance between the first and last notes of the melody, which is what most candidates took to mean *interval*. This resulted in lost marks.

**4 Triads and intervals**

- (a) Writing intervals was universally well done.
- (b) Naming intervals was again, well done. While no marks were lost, candidates should note that it is usual to name intervals with ordinal, rather than cardinal, numbers.
- (c) Writing triads was exceptionally poorly handled by the majority of candidates and presented a range of problems including:
  - omitting the key signature
  - not realising that a triad is a *chord*

- writing the tonic *note* of the triad rather than the triad itself
- writing the leading note or subdominant of the specified key rather than the triad
- writing the triad as an arpeggio(although marks were not deducted if this occurred).

## 5 Terms

Giving the English meanings elicited a range of answers which, if they fitted the Music Craft terminology, were accepted. The following were the common errors:

- (i) *legato* does not mean 'slow'
- (iii) the *meaning* of 'p' is not 'piano'
- (iv) the double (or final) bar line was not recognised by many candidates
- (v) 'moderate' without a qualifier, was not accepted as the meaning of *moderato*.

## 6 Instruments

Recognising the instrument families was universally well done.

## AURAL PAPER

### 1 Pitch

- (a) *Higher/Lower* – this was universally well done.
- (b) *Pitch Range* – nearly all candidates recognised this as a 'high' range sound.

### 2 Rhythm

Nearly all candidates recognised the rhythms. Candidates should note however, that choosing more than one answer gives no clear indication to the examiner as to which answer is wanted.

### 3 Dynamics

Candidates must understand that the directions as to where signs (or terms) are to be placed are examinable. In this case, the *signs* for loud and soft were to be placed *under* the melody. Not all candidates recognised that *p* occurred under Bar 1, and *f* under Bar 3.

### 4 Articulation

Again, a similar situation occurred in this question, requiring the words *legato* and *staccato* to be placed *above* the melody. Marks were lost if the terms were written below the melody or if legato slurs and/or staccato dots were used instead of the words.

### 5 Timbre

Choosing 'strings' was universally well done.

