

PART IIA**1. SHORTCOMINGS****QUESTION 1**

Most of the answers to this question were weak. Candidates did not use regular 2- or 4-bar phrases. The key used was predominantly C major and often no modulation was included in the answer, even though this was an instruction. Candidates were also not able to break up the words into syllables correctly, and phrasing was often forgotten. Tempo indication would be useful to describe the character of the melody. No one answered the Xhosa verse and very few candidates answered this question.

QUESTION 2

This question had some excellent answers and most candidates achieved very good marks. Candidates are advised to follow all the instructions carefully. Some candidates wrote the time signature at the beginning of each line, which is incorrect. Candidates are also advised to write tunes for the range of the instrument stated.

QUESTION 3

This question proved to be difficult for a number of candidates, although excellent two part harmonisations were presented by some candidates. Candidates must remember that all phrases end in a specific key, either the tonic key or a related key. Imitation is the key to this question and the opening melody can be imitated several times, either in a minor or the other related keys (e minor; d minor; C major). The only rests that need to be added are the first two beats of bar 1. Leading notes should always rise, and intervals of a 4th should, on the whole, be avoided.

QUESTION 4

This is a question that presented no problems on the whole. Most candidates answered this very well indeed.

- 4.1 It is important to state the key as well as the chord and the position of the chord, e.g. E flat major IV first inversion
- 4.2 Remember to describe the non-harmonic notes as clearly as possible e.g. Accented passing note. Suspensions and anticipations proved to be more difficult to recognize.
- 4.3 Quite a number of candidates did not state the key as requested in the question. Some did not state the key correctly, e.g. B major instead of B flat major.

QUESTION 5

This question was answered fairly well. It is evident here that candidates were unable to recognize passing and cadential chord progressions. Many could not use the dominant quartad correctly and quite a number did not recognize the modulating sequence and the passing progressions that could be used here. Candidates must remember that each phrase ends in a key with a suitable cadence. Key relationships are important and more than one modulation takes place in this question. No modulation to unrelated keys is used here. Most of the non-harmonic notes can be used in the soprano voice and suspensions were often not

recognized particularly at the last cadence. The harmonic rhythm is essentially a crochet beat. Some candidates harmonized every note.

2. SUGGESTIONS

- 2.1 Candidates must read and interpret all the questions very carefully. Candidates need to plan the time spent on each question so that the paper can be completed comfortably.
- 2.2 Attention should be paid to the basics of four-part and two-part harmony and composition, particularly with regard to the use of the different positions of the dominant quartad, basic chord progressions and recognition of the correct keys.

3. GENERAL REMARKS

- 3.1 Clear legible handwriting assists the examiner to mark more accurately. Candidates with illegible handwriting lose marks. Encourage candidates to use a sharp pencil.
- 3.2 It is evident that the majority of candidates were well prepared in most aspects of this syllabus, although there were a few centres who did not do well.
- 3.3 It is disturbing to notice that the number of Senior Certificate music candidates in the Western Cape has decreased from 372 in 2000 to 224 in 2005, despite the overall increase in Grade 12 numbers. Many of the centres still offering Music as a subject have experienced a drop in the number of Music students. Music as a subject in the Southern Cape is virtually non-existent.