

1 SUGGESTIONS

- 1.1 Candidates must read and interpret all the questions very carefully. The instructions are very clear and direct. Many candidates lose unnecessary marks due to negligence.
- 1.2 Candidates must plan the time spent on each question so that the paper can be completed comfortably.
- 1.3 Attention needs to be paid to the basics of four and two part harmony and composition. Candidates must be able to use the dominant quartad; basic chord progressions; recognition of the correct keys; recognition of modulating sequences and the use of the leading note. Some candidates are unable to use primary triads in the correct sequence.
- 1.4 Clear legible handwriting aids more accurate marking. Handwriting that is difficult to read puts the candidates at a disadvantage. Encourage candidates to use a sharp pencil.
- 1.5 It is evident that the majority of candidates were well prepared in answering most of the questions of this paper.
- 1.6 Teachers must remember that there is no SINGLE correct answer for Questions 1; 2; 3 and 5. Each answer is individual and the examiner/marker listens to each candidates composition. Candidates must make sure they fulfill all the requirements of the question.

2 QUESTION PAPER**QUESTION 1**

Less than 9% of the candidates chose this question. Many did not use the regular 2 or 4 bar phrases. The key remains predominantly C major and often no modulation was included in the answer although this was an instruction. Candidates did not break up the words into syllables correctly and phrasing was often forgotten. Tempo indication is necessary to describe the character of the melody.

QUESTION 2

Most candidates answered this question well, however many candidates did not follow all the specific instructions. Some candidates wrote the time signature incorrectly at the beginning of each line and some candidates omitted the necessary key signature at the beginning of each line. Most chose instruments that suited the tune and the clef. Candidates must make sure that they know the range of their instrument of choice. A voice (as an instrument) needs to be specified. Remember that a soprano does not sing in the bass clef.

QUESTION 3

This question remains difficult for most candidates although there were some excellent answers. Candidates must remember that all phrases will end in a specific key with a cadence (perfect; imperfect; interrupted) with a leading note in that specific key. Imitation remains the key to this question and imitation need not only be exact but also rhythmic. The related keys used in this question were e minor and D major. Rests are there to indicate to the candidate when the next phrase in a particular part is starting. It is extremely important to phrase each part separately. Leading notes should always rise and intervals of a 4th should be avoided. End the composition with a perfect cadence in the original key.

QUESTION 4

This is a question which, on the whole, presented no problems. Most answered this excellently and this is the question which should be answered first during the examination.

- 4.1 It is important to state the key as well as the chord and position of the chord e.g. b minor iv second inversion
- 4.2 Remember to describe the non harmonic notes clearly and accurately e.g. unaccented passing note and not just passing note. Suspensions and anticipations proved to be more difficult to recognise.
- 4.3 A number of candidates did not state the key as requested and quite a few answered f minor instead of f sharp minor.

QUESTION 5

This question was answered fairly well although candidates often did not recognise progressions. Cadential progressions need to be used at phrase ends. The use of the dominant quartad with correct resolution needs attention. Quite a number of candidates did not recognise the modulating sequence. Remember that each phrase will end in a specific key with a suitable cadence (perfect; interrupted) and end the composition with the cadential progression using a perfect cadence and not a passing progression. Key relationships remain vital and modulations to the relative major and dominant minor are used in this question. No modulation to unrelated keys is used here. Most non-harmonic notes can be identified in the soprano voice. Suspensions were often overlooked. The harmonic rhythm is essentially a minimum beat and the same harmony (different positions of the same chord) can be used for two crochets. Some candidates harmonised every note including the quavers. Once again remember that leading notes must rise and that V can only resolve to i or VI.