

## 1. SUGGESTIONS

- 1.1 It would perhaps be appropriate to point out to teachers that the syllabus for 2008 will be different and that the format of the 2008 year-end paper will also be completely different.
- 1.2 Candidates must read and interpret all questions very carefully. The instructions are very clear and direct. Many candidates lose unnecessary marks owing to negligence.
- 1.3 Candidates need to plan the time spent on each question so that the paper can be completed comfortably.
- 1.4 Attention needs to be paid to the basics of both 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 modulations, the use of the leading note and passing and cadential progressions. Some candidates were unable to use primary triads in the correct sequence.
- 1.5 Clear legible handwriting aids more accurate marking. Handwriting that is difficult to read puts candidates at a disadvantage. Encourage candidates to use a sharp pencil.
- 1.6 It is evident that the majority of candidates were well prepared to answer most of the questions in this paper.
- 1.7 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 candidate's composition. Candidates must make sure they fulfil all the requirements of the question.
- 1.8 Question 4: Candidates must name the key(s) when identifying chords and cadences, e.g. G maj: V7.

## 2. INDIVIDUAL QUESTIONS

## QUESTION 1

Very few 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 and dynamic indications are essential to describe the character of the melody. Some candidates did not indicate the voice type, but rather indicated an instrument instead, which is totally incorrect.

## QUESTION 2

Most candidates answered this question well. However, many candidates did not follow all the instructions. The ternary form of 12 bars and modulation to a related key was not always evident. 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) also needs to be specified. Dynamic indications are necessary to describe the character of the melody.

## QUESTION 3

This question always remains difficult for candidates. Candidates must remember that both phrases will end in a specific key with a cadence (perfect; imperfect; interrupted), and with a leading note in that specific key. Imitation (bar 1- 2 and bar 5) remains the key to this question and it must be remembered that imitation need not be only exact, it can also be rhythmic. The related key used in this question was B flat major. Rests are there to indicate to the candidate when the next phrase in a particular part is starting. Some candidates used rests indiscriminately in the middle of a phrase, which is incorrect. It is extremely important to phrase each part separately. Leading notes should always rise, and intervals of a 2nd, 4th and 7th 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 any 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 Most candidates answered (i) correctly, but confused G major and D major when naming the cadence in (ii).

4.3 Remember to describe the non-harmonic notes clearly and accurately, e.g. unaccented passing note and not just passing note.

#### QUESTION 5

This question was answered fairly well, although candidates often did not recognise the passing and cadential progressions. The cadential progression must to be used specifically at the end of the last phrase. Very few candidates were able to use the cadential progression correctly. The use of the dominant quartad (V7) with correct resolution needs attention. 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. Most candidates were able to recognize the main key (A major) and the modulation to the dominant major (E major) at the end of the first phrase. No other modulation occurs in this question. Most non-harmonic notes are easily recognized and occur in the soprano voice. The suspension in bar 7 was mostly not recognized. The harmonic rhythm is essentially a crochet beat harmony. Some candidates harmonised every note, including the quavers, which are actually non-harmonic notes. Once again, remember that leading notes must rise and that V can only resolve to i or VI.