

MUSIC SG PAPER ONE

The general standard of work was high, exhibiting clear understanding of harmonic principles. Most of the candidates chose to answer Question 2 rather than Question 1, but in both cases candidates demonstrated a sound understanding of rhythm. Modulations in Question 2 were well done – there were very few instances where there was no clear sign of modulation.

The two-part question was misunderstood by one candidate, who answered this question in four parts. Many candidates did not have contrapuntal devices like imitation in their answer, which was a requirement stipulated in the question. There were also many open fourths, fifths and octaves in some of the candidates' work.

Some candidates misunderstood the last question in Question 4 : "Name the non-harmony notes marked...". They gave letter names, like *a* or *b*, instead of the correct terms, like *passing note* or *auxiliary note*. This happened in rare cases and was not confined to particular centres.

Question 5: Harmonic progressions, like cadential six-fours and dominant sevenths, were problematic and, though there was the opportunity, chord vii was not used. Most of the candidates were skilled in recognising and executing the passing six-fours, with a few recognising the dotted minim as being the place for a passing six-four.

Generally, the standard of the candidates' answers gave clear evidence that the syllabus had been well covered.

MUSIEK SG EERSTE VRAESTEL

Oor die algemeen was die werk van goeie gehalte en het kandidate 'n goeie begrip van harmonie getoon. Die meeste kandidate het verkies om vraag 2, en nie vraag 1 nie, te beantwoord, maar in albei gevalle is die begrip van ritme goed gehanteer. Modulasies in vraag 2 is ook goed gedoen en daar was min gevalle waar daar geen teken van modulasie was nie.

Een kandidaat het die tweestemmige vraag (vraag 3) verkeerd verstaan en dit op vierstemmige wyse beantwoord. Nabootsing, wat spesifiek aangevra is, is in baie kandidate se werk weggelaat, en daar was baie ope vierdes en vyfdes.

Sommige kandidate het die laaste vraag in vraag 4 misverstaan, en het nie-harmoniese note by hulle lettername (a, b) gegee in plaas van die korrekte terme soos wisseltoon, deurgangsnoot, ens. Hulle was egter uitsonderings wat nie beperk was tot spesifieke sentrums nie.

Vraag 5: Kadensiële ses-vier-akkoorde and die dominantvierklank het probleme veroorsaak, en alhoewel daar geleentheid daarvoor was, is die sewende akkoord glad nie gebruik nie. Die meeste kandidate kon die deurgangs ses-vierakkoord herken, en enkele het selfs die gepunteerde halfnoot as 'n deurgangs ses-vier herken.

Oor die algemeen het die standaard van die kandidate se antwoorde die indruk geskep dat die sillabus goed gedek is.