

GCE



**Chief Examiner's and
Principal Moderator's Report
Music**

Summer Series 2017



Foreword

This booklet outlines the performance of candidates in all aspects of CCEA's General Certificate of Education (GCE) in Music for this series.

CCEA hopes that the Chief Examiner's and/or Principal Moderator's report(s) will be viewed as a helpful and constructive medium to further support teachers and the learning process.

This booklet forms part of the suite of support materials for the specification. Further materials are available from the specification's microsite on our website at www.ccea.org.uk.

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GCE Music

Chief Examiner's Report

Assessment Unit AS 1 Performance

The new specification has resulted in some subtle changes which candidates and teachers should bear in mind when preparing.

It is no longer possible to gain full marks without actually gaining full marks. Previously candidates who offered music at Grade 7 or above could score a mark slightly less than full marks, and receive an enhanced mark which took them to the top of the mark scheme. This led to too many candidates receiving full marks and bunching of marks at the upper end. The new specification allows for greater discrimination between the good and the excellent, without penalising the weaker candidates unduly.

All performances must be solos – there is no longer an option for ensembles. Candidates must ensure they have a strong solo role in their performance.

Nevertheless, the majority of candidates continue to score well in the performance assessment, with many demonstrating impressive and mature musicianship. Candidates and examiners seem to enjoy the performance component of the examination and many see it as an opportunity to shine.

However, the following points may be of use in improving things further.

Some practical reminders when organising the assessments

There is a period of several weeks during which the performance exams must all take place. This examining period is publicised early in the academic year, and teachers should not claim only to be available in the final days of the period. Please do everything you can to facilitate an appointment at the time requested. A significant number of teachers seem to try to organise performance assessments on a day when no other exams are taking place for any of their candidates. This creates difficulties and need not happen.

Please do not attempt to organise too many performances in one day. This puts undue pressure on both candidates and examiners, and tends to lead to the exams taking place in a less relaxed atmosphere.

- Choose a room which is large enough for music to be listened to at comfortable volumes and where the examiner and candidate have adequate personal space. Standard classrooms are normally fine – practice rooms are not.
- Set the room up wisely, with the piano's soundboard facing away from the examiner. If there is a drum kit, make sure the snare is off if it is not being used.
- Make sure that singers, in particular are positioned in a way that makes it easy for the examiners to hear the performance. Often the best formation is a triangle with the singer and pianist having a good line of sight, but with the singer being closer to the examiner than the pianist is.
- Use a good piano if possible. Have it tuned before the practicals.
- Try to arrange for the school bell or buzzer to be disabled in the exam area. Ideally, try to avoid the possibility of music in an adjacent room, as this can be very distracting.
- Ensure candidates' instruments are in tune with the piano. Ensure guitars are tuned well enough in advance to mean that only a brief check of the tuning is necessary as the assessment begins.

- If using PA equipment, set it up and sound check in advance. Have spare leads to hand in case of a technical failure.
- If using backing tracks, make sure they are of a sufficiently high standard to help the candidate play expressively. The examiner will not be able to operate the backing track. Make sure the balance between the candidate and the backing track is appropriate.
- Candidates are not permitted to have mobile phones in the room. They may use a computer to play a backing track, but it must be verifiably disconnected from the internet.
- Make sure the correct Candidate Assessment Forms are completed in advance of the examiner's visit. Download them from the CCEA music microsite if necessary.
- When timetabling, allow around 20 minutes for each AS Candidate and around 25 minutes for A2 candidates. This provides enough time for tuning, sound checks and the completion of forms, and minimises the stress for everyone involved. However, there are sometimes occasions when things will not run tightly to this schedule. Centres must be prepared to be flexible if examiners request time to write the paperwork between candidates. Equally, the exams can sometimes run a little ahead of schedule – and schools should be ready to adapt as the schedule evolves throughout the visit.
- Examiners work to a tight schedule and may need to move to another school promptly. Please be ready to begin the assessments as soon as the examiner arrives.
- Examiners should conduct the assessments in a manner which is humane, relaxed and professional. Candidates should be encouraged to relax and enjoy the opportunity to perform to the best of their ability.
- Examiners are not permitted to divulge marks at the end of the assessments. Please do not ask them to do this.

Special circumstances

Examiners are not permitted to take information about medical or pastoral issues into account while assessing. The correct way to apply for special consideration is through your centre's Examinations Officer. Please do not attempt to pressurise examiners into breaking this policy.

Practices which are not allowed

Candidates may not play along with a backing track which contains the candidate's own part.

Candidates should not leave the room once the exam begins. All sheet music, water bottles, medication and anything else that is required should be present in the room.

Candidates sometimes fail to access high marks because of poor choices made, for example:

- Performing for longer than the required time – this turns the exam into an unnecessary test of stamina. This is a very common error.
- Performing for less than the required time. It should be possible to plan a programme which meets the necessary requirements, without having to resort to inventing extra repeats, or spending long periods re-tuning between pieces. Repeats which are in the score are fine – but it is usually quite obvious when a candidate is repeating sections of the music to make up the time, and the practice does not serve candidates well. Unreasonably long gaps will not be ignored, and candidates will be penalised if it appears that they are wasting time between pieces to cross the minimum allowed time.

- Choosing music which the candidate cannot perform fluently because of insufficient technical ability.
- Performing music which highlights musical weaknesses rather than strengths – e.g. the classically trained singer who attempts musical theatre for variety's sake – or vice versa.
- Choosing music with no variety at all, thus losing the opportunity to demonstrate the ability to interpret a range of music sensitively.
- Opting to play two instruments when the candidate is clearly less proficient in one of them.
- Singers who choose to use sheet music – forfeiting the chance to gain marks for communication.
- Failing to sound-check or tune instruments properly in the seconds before the performance begins.

Please note – the level of difficulty of the performance is decided based on the majority of the performance. A performance which is 10 minutes long, containing 6 minutes of music at Grade 7 and 4 of Grade 6 will be assessed as Grade 7. A performance with an equal amount of Grade 6 and 7 music will be assessed in the candidates benefit as Grade 7. A performance which is 4 minutes Grade 7 and 6 minutes Grade 6 will be assessed as Grade 6.

Accompanists

Accompanists should practice in advance with candidates. Sensitive accompaniment contributes to better performances. Centres should not allow a candidate's performance to be compromised by poor accompaniment. Ideally accompanists should not be doubling the melody in musical theatre songs.

Viva Voce

Many candidates perform well and then lose marks because their viva lacks detail or is inadequately prepared. The viva must not be considered an afterthought. Examiners will base their questioning on the following script:

Choice of Programme

- How did you go about choosing your programme?
- Which piece you would like to talk about first?

Technical Issues arising from the Performance

- What challenges have you encountered when learning this piece? – What did you find technically challenging? (examiners may encourage candidates to show what they mean on the score or demonstrate on their instrument).
- How have you overcome those difficulties?

Expressive Features of the Music

- Once you had learned all the notes of the piece, what other aspects did you consider in relation to the style of the piece? What aspects in relation to the style did you start to focus on with your teacher?
- Singers only – How do you communicate the meaning of the words of the song?

Recordings

- Have you listened to any recordings – how did that assist you in preparing your performance?

Wider Repertoire – A2 ONLY

Have you heard or played any other pieces in a similar style/by this composer?

Finishing Off

- Is there any other aspect of your performance you'd like to talk about?/Is there anything else about your performance you'd like to mention?

Teachers should practice this part of the examination with students to build up their ability to offer appropriate answers. However, candidates should not be taught to give answers which contain rehearsed sentences which they do not understand.

To access top marks, candidates need to be able to speak fluently about all of these areas, demonstrating depth of knowledge and a personal viewpoint.

Candidates should focus on the musical demands of their performance rather than on background details.

The best conversations will include exemplification of points made, either by pointing at the score or demonstrating on an instrument. The more specific candidates can be in their examples, the more likely they are to achieve high marks. For example, if asked about expressive features in the music, a weaker answer might simply consist of one-word such as "dynamics". The best answers will contain specific referenced examples of decisions made by the candidate which show the candidate has really engaged with how the dynamics shape the piece.

Biographical information is almost never relevant.

Principal Moderator's Report

Assessment Unit AS 2 Composing

Option A

Sixty-seven centres entered candidates for this unit of work: fifteen centres were consortiums; centres ranged in size from one to sixteen candidates.

Following the initial moderation process, 43 centres were classified as Category 3 (over 40% outside tolerance), 10 centres were classified as Category 2 (21% to 40% outside tolerance) and only 14 centres were classified as Category 1 (20% or less outside tolerance).

Of the 67 centres, 42 centres had their marks amended to moderator's marks with the largest amendment being minus 39 marks. Three centres had their marks adjusted with the largest adjustment being minus 23 marks. 22 centres were not adjusted.

Marks awarded ranged from full marks to those in single figures.

Teacher comments relating to compositions varied from very brief generic comments which were similar for all candidates in the centre to comprehensive comments which gave an excellent insight into the working methods of individual candidates. However, in some instances the comments made were not reflected in the marks awarded.

Creation, development and organisation of ideas

Criterion 1 (creation, development and organisation of ideas) was at times poorly assessed by centres, with many candidates given credit for compositions which lacked a clear structure, fluent melody and which were very limited in terms of the development of musical ideas. To achieve top marks in this criterion, it is essential that compositions have a clear formal structure and well phrased melodic writing which allows for further development by means of repetition, sequence, fragmentation, extension, inversion, diminution, augmentation, ornamentation and so on.

Use of resources

In Criterion 2 (use of resources), top band marks were frequently awarded to compositions in which the vocal or instrumental writing was not particularly idiomatic and which included insufficient textural variety. In general, musical textures tended to be very busy throughout the course of an entire composition. Many candidates would have benefitted from clear guidance as to how to score a piece successfully for instruments and voices.

The highest marks were awarded to compositions where candidates appeared to be familiar with and have experience of the instrumental or vocal forces they were writing for. Most candidates were placed in mark band three in this criterion.

Harmonic handling

Harmonic handling (Criterion 3) was sometimes weak with some submissions lacking a satisfactory sense of harmonic pulse and progression. The best compositions displayed a high level of harmonic handling and included the more sophisticated chords expected at this level such as added 7th chords, diminished and augmented chords, combined with the correct use of chord inversions and clearly prepared and delineated cadence points.

Only a minority of pieces were penalised for exceeding the maximum time limit and recordings were generally of a good quality with fewer technical problems arising than in previous years. Most compositions were produced using Sibelius or Garageband software programmes.

The coursework submitted this year varied greatly in style and standard. Vocal compositions included both choral pieces and songs and there were some excellent submissions of compositions in both genres. The most successful were highly sophisticated in their writing for both voice and instrumental accompaniment.

While the majority of songs were structured in strophic form, many failed to display satisfactory evidence of the development of musical ideas as the song progressed. Not all songs submitted included lead sheets which would have been useful in the moderation process. Choral pieces tended to be over ambitious and candidates struggled to successfully compose for four individual voices, particularly in polyphonic sections. Sibelius recordings of vocal compositions seldom enhanced the piece and centres should be encouraged to submit live recording of vocal pieces if at all possible. A score would certainly be essential.

Instrumental submissions were scored for a wide variety of instrumental combinations, although the string quartet continued to be the most popular choice. The majority of pieces were structured in Ternary form. In general, B sections were less successful than Section A.

The most successful compositions had a clear formal structure, well phrased melodic material, a clear harmonic structure, idiomatic instrumental writing and textural variety. Imaginative development of musical ideas was also in evidence. When Sibelius was used as a composing tool, scores were often included.

Commentaries were mostly satisfactory, with the majority of candidates scoring in the middle band. Most candidates used the template format provided by CCEA, although some centres modified this slightly choosing instead to submit their commentaries as a word processed document using the same section headings. In this instance it is important that the word count is provided. A minority of centres presented their commentaries using the old format. This invariably resulted in commentaries which were over the +10% word limit tolerance and resulted in candidates being penalised. In some commentaries the information provided lacked sufficient detail and in many cases information was included under the wrong heading. It was also noted that a number of commentaries included inaccuracies of spelling, punctuation and grammar.

While it became obvious during the course of the moderating process that composition for many pupils and teachers continues to be a difficult realm in which to work, it was also evident that there are many candidates who excel in this area. Many of these pupils submitted excellent compositions which far exceeded the requirements for composition at AS level, and they and their teachers are to be commended for their efforts.

Option B - Composition with Technology

Nineteen centres entered candidates for this unit of work. Most centres entered only a small number of candidates (5 or less), but there were some who had large entries of 8 or more. Of the nineteen centres, eight had their marks amended to moderator's marks – some candidate's marks were increased and some were lowered; and one centre had their marks adjusted to moderator's marks. For the most part, where centre's marks were amended, there was a pattern of marking too leniently or too harshly by the teacher, therefore candidates remained in the same order of ranking as the teacher had entered in the original portfolio of work. The greatest amendment to marks was -12.

Teacher's comments were very helpful, and helped to show insight into the working methods of their candidates. Most teachers provided detail specific to each candidate and for each criteria from the mark scheme. There were a small number of teachers who wrote comments that were very similar for each of their students, despite marks being different, or gave very little information to explain how they arrived at particular marks. In some instances, candidates had lost marks in certain areas but teacher's comments were completely positive, therefore it was difficult to deduce the reasoning behind arriving at certain marks in these cases.

Of the two stimuli provided, the second was favoured. All candidates submitted compositions with the minimum number of required tracks. There were a variety of ensemble choices, from vocal music to classical, romantic, folk, jazz, pop and rock. Generally, candidates were very good at choosing a particular genre/ensemble and maintaining this style throughout. For the most part, candidates stayed within tolerance of the time limit. Most candidates chose to write within ternary form or theme and variations. A small number of submissions lacked clarity in overall form and in these cases, marks may have been adjusted to reflect poor organisation of ideas. Most candidates wrote exclusively for sequenced tracks, some used a mixture of sequenced and live tracks, and two centres opted to write exclusively for live tracks. Generally, ternary form seemed to be more successful than theme and variations – students were able to move away from the original eight bar melody and develop their ideas, providing suitable contrast/variety within their compositions. Some theme and variations pieces were extremely well written, and in these instances, students were able to use variations to develop the melodic material as well as accompaniment styles. Moderators noted that theme and variations compositions appeared more successful when candidates chose to write links between variations in order to maintain the flow of the music. Most popular means of developing material were through the use of fragmentation, melodic expansion, imitation, sequence, augmentation, diminution, ostinato, and addition of a countermelody. Some compositions made use of a short introduction whereas others used the stimulus from the very beginning – at times this was rather abrupt and an intro helped to settle the listener. It is important when writing an introduction however that the material is somehow related to the stimulus. Most candidates stated the stimulus towards the start of their composition and again towards the end, which made for a well rounded, competent arrangement. A very small number of entries stated the stimulus but then lost their way in development of ideas, never making it back to the original melody. One centre used theme and variations entirely, and chose to stay with the original stimulus for the melody in each variation, only changing accompaniment pattern or instrument roles. Due to the lack of development of ideas, these marks had to be adjusted. It is also important to note the wording of the mark scheme for criterion (1) – it is not enough to simply state the stimulus melody once within the composition – the stimulus must be used for development purposes.

Moderators were generally very happy with the standard of harmonic handling, with candidates showing good knowledge and understanding of functional harmony. Generally, the chords that were chosen to harmonise with the provided stimulus were accurate. There was slightly less success at times in development sections, where students perhaps lost some sense of harmonic pulse. Most candidates scored somewhere within Mark Band 3. There were several very promising compositions where candidates showed advanced techniques in harmonic writing, enhancing their pieces through the use of coloured chords, descending basslines, inversions, circle of fifths, and successful modulations rather than tonal shifts. Candidates who fell into Mark Band 2 or lower tended to show little consideration for the harmonic pulse, or chords chosen were not always appropriate. Cadential writing may have been weak.

For many of the candidates entered, most marks were lost in Criterion 3 – use and control of technological resources including texture and timbre. For the vast majority of entries, tempos chosen were appropriate for the stimuli. It was noted that a small number of centres chose a very slow tempo for their compositions, with no gradations, and only just came within the minimum time requirement. Musically, the tempo chosen did not always suit the stimulus, and pieces lacked a sense of climax or direction due to the pulse. In these cases, candidates marks may have been adjusted by the moderator. Some students chose to include tempo and dynamic gradations, and for those that controlled these for a natural musical sound, this helped them achieve marks in Band 4. There was some lack of understanding for certain effects such as panning and reverb and how they should be applied. Overall, the balance of parts was reasonable – nearly all parts were audible but at times, the melody line was overpowered by accompanying parts. When balancing parts it is important that all lines sound as one ensemble in the same room. In some instances, some of the instruments appeared extremely distant while others were very close. Reverb must be considered in the same way – students must choose the room acoustic and apply this as necessary across all instruments. A limited number of candidates made some instrument sounds very ‘wet’ whilst keeping other instruments ‘dry’, and this was off-putting at times. Panning was addressed well in most cases, particularly those with a traditional ensemble layout. When writing for a vocalist, it is usually considered most beneficial to keep them in the center. A very small number of students made some unusual decisions with stereo placement, such as separating right and left hand piano on two tracks and panning them differently. A few candidates panned their instruments but used extremely small values, and there was a lack of space between parts. There were varying degrees of success with textural and timbral exploration. In order to achieve top band marks in this area, students must show consideration for the range of abilities of their chosen ensemble, such as contrast in pizz/arco, staccato/legato string writing.

Some students showed real confidence in their part writing, allowing breathing space within their piece and allowing some instruments to rest for small sections, therefore highlighting and exploring the different timbral effects available. The majority of centres used Logic for their software, and a few centres used GarageBand and MicroLogic. At times, there was a lack of consideration for articulation/phrasing, and instruments sounded very mechanical. Care must be taken, for example, when writing for clarinet, that the player would have time to breathe. When mastering their compositions, it was evident to moderators that some students had not listened to their CDs before they were submitted – balance may have been very poor, or the ending of their piece clipped. One centre in particular had a large number of entries and scored extremely high marks but all candidates lost marks during moderation due to pieces ending abruptly or not allowing time for instrument sounds to die away completely. At times, some centres had several minutes of dead air at the end of their students’ work.

Commentaries were mostly of a very high standard, with many students scoring in the top band. There was some confusion with a small number of centres over which template was to be used. It is important that students/teachers supply a word count with their commentary. Many students used the maximum word limit, but there were some who lost marks due to lack of detail in one or more criterion. It is helpful for students to provide specific examples or refer to particular parts of their piece in their commentaries – use of sequencing software tended to lack some depth of insight. One centre included an analysis table as a cover page at the front of their commentaries, incorrectly titled as ‘lead sheet’ – please note that an analysis counts towards the word limit and if over the maximum allowance a rubric violation will be applied.

Chief Examiner's Report

Assessment Unit AS 3 Responding to Music

Option A Test of Aural Perception

The standard of this paper was not very high with many candidates not gaining high marks in the set work questions. At times candidates misread questions or didn't read full questions resulting in lower marks, for example, when asked to circle three answers, some candidates often circled just one or two. Candidates often did not give enough specific information to gain the mark such as stating 'sequence' instead of 'descending sequence'.

Q1 Brahms: Violin Concerto in D major, Op. 77, Mt. 3, Bars 1-49

This question was quite well answered with only a small minority of candidates gaining full marks. In Part (a) a large number of candidates correctly identified 'D major' but not many identified 'B minor'. Part (b) was not well answered with answers such as 'sequences' and 'double stopping' incorrectly given. Most candidates identified at least one instrument in Part (c) with a large number stating 'violin' in error. Most candidates identified the instrumental technique in Part (d) correctly as 'pizzicato'. The abbreviation, 'pizz', was not accepted. Part (e) was answered well although many incorrectly wrote 'dotted rhythm'. In Part (f) the 'technical features of the solo violin writing' was frequently misunderstood and melodic features were given instead. Most candidates correctly identified the form and period correctly in Parts (g) and (h).

Q2 Gibbons, This is the record of John, Bars 1-26

Most pupils identified the type of solo voice correctly in Part (a) with incorrect answers including 'alto' and 'tenor'. The 'ascending sequence' in Part (b) was identified correctly by the majority of candidates. Despite being a set work, candidates were often not specific enough in their answer to Part (c), many stating 'dominant' instead of 'E flat major'. Plagal cadence was a popular incorrect answer instead of 'perfect'. Most candidates scored two out of a possible three marks for Part (d) with a few candidates only circling two answers. In Part (e) the candidates are required to locate the changes of texture by referring to line numbers or text. Many candidates gained no marks as they just listed the different textures. Candidates often incorrectly stated that the choir was SATB rather than SAATB. Many gave the 'Baroque' as the period in Part (f) instead of 'Renaissance' and many did not specify 'verse anthem'.

Q3 Rodgers and Hammerstein: 'Soliloquy' from Carousel, Bars 37-101

This was the least well answered question on the paper. The weaker candidates failed to identify the basic melodic, harmonic and rhythmic features. There was a very mixed response to Part (a) with only a few candidates identifying the key as G major. Part (b) was poorly answered with most candidates gaining only one or two marks out of a possible four. The most popular correct answers were 'trumpet fanfare-like' and 'violins double the vocal line' with many stating brass instead of trumpet and strings or upper strings instead of violins. Part (c) was not well answered with 'repetition' being the most frequent correct answer. A small number of candidates recognised 'chromaticism' but were not awarded any marks as they did not specify 'descending sequence'. Part (d) was well answered with the vast majority of candidates correctly identifying 'triplets' as the answer. Part (e) was poorly answered with very few candidates being awarded more than one mark. Most candidates did not understand what a harmonic feature was. 'Pedal' was the most common answer that was credited. Many candidates failed to identify the metre as 6/8 in Part (f). Most candidates identified the title of the musical, 'Carousel', in Part (g) correctly.

Q4 Handel, Semele, Overture, Allegro,

Extract A, Bars 1-371, Extract B, Bars 1-12

Many candidates scored quite well in this question. Most candidates correctly identified the tonality and texture in Part (a) and the 'triple metre' in Part (b). The vast majority of candidates gained at least one of two marks available for Part (c). Nearly all candidates correctly identified the 'tierce de Picardie' while 'triplet' was frequently circled in error. A number of candidates circled three answers resulting in a mark being deducted. The melodic features in Part (d) were well identified. Part (e) was generally well answered with a number of candidates incorrectly circling 'ground bass'. Part (f) was well answered with 'gigue' or 'gavotte' sometimes incorrectly circled. The majority of candidates correctly identified 'Baroque' as the period for Part (g) with most candidates gaining credit for 'harpsichord continuo' and 'predominance of strings' in Part (ii). Some candidates answered 'harpsichord' with the 'continuo' failing to secure the mark.

Q5 Gluck, Flute Concerto in G, Mt. 3,

Extract A, Bars 22-38, Extract B, Bars 59-91

Most candidates correctly identified the metre in Part (a). Part (b) was reasonably well answered with most candidates achieving at least two out of a possible four marks. The most common correct melodic features identified were the 'descending and ascending sequences' with many candidates also recognising that it is 'scalic' and contains a 'descending arpeggio'. Most candidates identified the 'dominant' key in Part (c) with 'subdominant' frequently chosen in error. Most candidates identified the 'trill' in Part (d) and the answers to Part (e) were frequently incorrect. It should be noted that 'concerto' on its own is not acceptable for Part (f) and that 'solo concerto' or 'flute concerto' need to be specified. The period of composition in Part (g) was reasonably well answered with many candidates incorrectly choosing the 'Romantic' era. The identification of a feature of the scoring and texture was poorly answered even from those candidates who correctly identified the period.

The paper was accessible to all candidates with the marks ranging from very high to very low. Candidates were well prepared for question two, the unseen analysis, with a number of candidates gaining full marks. Lower level answers lacked musical terminology in their descriptions and failed to gain marks as a result of this. As always many candidates struggled to notate the chords in the right way, frequently using 'G major 7' etc, rather than 'G7'. It should be noted that no abbreviations are accepted in Questions 1 and 2 such as 'pizz' instead of 'pizzicato' or 'vln 1' instead of first violin.

Across all 4 extended writing questions, candidates had a large tendency to lapse into irrelevant detail of musical analysis, general background information, or the context and story between characters in the musicals. A greater focus in the writing is required in order to answer the question. More specific musical detail and accurate musical terminology would also result in higher marks being awarded. Candidates who attempted to use bar numbers to identify the location of a feature described, were often incorrect. Candidates should use the text/lyrics to reference locations in a non-score exam, as it is more memorable and they are therefore, more likely to be accurate in an exam context. Candidates frequently wrote lengthy introductions and conclusions which were unnecessary and irrelevant for this extended writing questions.

Option B

Q1 Vivaldi: Concerto in G for 2 mandolins, first movement, Bars 1-39

Most candidates correctly identified the form in Part (a) and the period in Part (b). Candidates generally achieved two or above out of the available four marks for Part (c) with marks commonly awarded for 'scalic' and 'lower auxiliary note'. 'Sequence' and 'repetition' were frequently given as incorrect answers. A small number failed to qualify their answers as 'rising' or 'falling' ('interval' or 'octave leap'), and therefore forfeited the mark. Most candidates correctly identified two developmental techniques in Part (d). The chords and positions were generally well answered apart from the frequent incorrect notation of seventh chords which did not gain any marks. There was a mixed response to the identification of keys in Part (f). Some pupils added incorrect extra detail such as 7ths which invalidated the answer as it shows a lack of understanding of the question. For those candidates that wrote two answers only the first one was accepted. Part (g) was quite well answered with many candidates identifying the 'imitation' and 'thirds'. Part (h) was also quite well answered with a number of candidates identifying features such as 'running quavers' and 'unison'.

Q2 Haydn, String Quartet in F, Op. 74, No. 2, Menuetto, Bars 1-41

There was a mixed response to the identification of keys in Part (a). Part (b) was also mixed, with frequent answers which did not identify an ornament. Again the chords were often notated incorrectly in Part (c) resulting in many candidates not scoring well in this question. The identification of inversions were generally more accurate. Part (d) was generally well answered with a large number of candidates scoring the full six marks. Higher level answers were often detailing between six and eight of the points on the mark scheme. Lower level answers failed to use terminology such as 'extended' in the first violin, or give the bar numbers where the repetition occurred. The 'compound thirds played by the cello and viola' was frequently incorrectly described as 'thirds'. 'Violins in sixths' was frequently misidentified as fifths. Candidates also missed out on marks as they did not identify that it was 'first violin' and not just 'violin'. Parts (e) and (f) were well answered.

Q3 Area of Study: Sacred Vocal Music (Anthems)

(a) Rutter: 'For the Beauty of the Earth'

This was the most popular choice for this question and in general was answered to a higher level. Candidates missed out on marks by making points but not referencing specific text or verse numbers. Very few essays moved logically through each verse and refrain of the work, discussing the choral texture. At times, locations were unclear, or comments about a texture were too vague to award a mark. Pairing of voices and texts were not recalled correctly on all scripts. Many candidates lapsed into descriptive detail of the orchestral introduction and interludes between verses. Descriptions of melodic features, such as falling 7ths and ascending scales in the melody, appeared frequently, but were not relevant. Some candidates placed a lot of emphasis on syllabic writing, and took time to explain what this meant. There were lots of vague descriptions of octave leaps, 'aahs' in female voices, but the term descant was not used. Many candidates confused the two Rutter set work pieces, for example, mistakingly identifying the first verse as being sung by sopranos and altos instead of just sopranos.

(b) Mendelssohn: 'Hear my Prayer'

There was a significantly smaller uptake of this question in comparison to the Rutter. This question was focused on the short opening section of the piece. The majority of candidates understood this, and restricted their comments to this section only. Main keys were generally well identified and clearly stated, although not always accurate. The tonic key was largely known. Eb major and Bb major were rarely identified. The location of cadences was not well discussed. The series of perfect cadences in bars 16-20 were often identified as imperfect. There were many vague comments about tonal uncertainty and use of tritones, but without citing a location.

Q4 Area of Study: Secular Vocal Music (Musicals)

Question 4 was more evenly balanced in terms of numbers candidates answering the 'a' and 'b' options.

(a) 'Ol' Man River': from Showboat

Candidates had a strong tendency to lapse into the social context and background of racial and social inequality themes in the musical, along with the melodic features of each theme, which were irrelevant. Marks were generally not as high in this question, as the musical detail required to answer the question was often absent from the discussion. Details of the ostinato sung, tonic pedal, Joe doubling 1st basses etc, was occasionally mentioned, but exact location was not identified. The high E sung by Joe at the end was mentioned frequently in scripts. Some writing was poorly structured and illogical, jumping from the end of the piece, back to the beginning, and therefore made it hard for an examiner to follow and understand locations meant. Candidates persistently placed too much emphasis in their discussion on what the music was expressing, rather than the use of soloist and chorus.

(b) 'One Day More': from Les Misérables

Similar to Question 4 (a), there was a great tendency to place more focus in writing on the characters, and their input to the music, than to identifying the motifs and the musical detail. The musical details of the opening instrumental motifs and Valjean and Marius' motifs were discussed well with the 4 bar harmonic progression of A6 F#7 D Bm/E9 identified in higher level answers. Most candidates linked these with the previous songs in the musical. Most candidates discussed Cosette and Marius singing in 3rds, followed by a paragraph about Eponine, and another about Enjolras. The Thenardiens were discussed but there was a tendency to mention the lyric they sang ("watch 'em run amuck"), rather than recognise and identify the theme as being 'Master of the House'. There was also lots of basic music analysis which was irrelevant, and didn't relate to the question.

Contact details

The following information provides contact details for key staff members:

- **Specification Support Officer: Nola Fitzsimons**
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- **Officer with Subject Responsibility: John Trueman**
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