



## CHIEF MARKER'S REPORT

<b>SUBJECT:</b>	<b>MUSIC P1</b>
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### 1. ANALYSIS OF QUESTION BY QUESTION PERFORMANCE

#### QUESTION 1

This question tested the learners' knowledge of triads, clefs. Intervals, transposition and non-harmonic notes. Too many learners scored low marks in this question. It seemed as if they lacked basic knowledge. These are the types of exercises that candidates need to practise on a regular basis. They need to be aware that subject material studied in Grades 10 and 11 also need to be understood and remembered and not just the syllabus for Grade 12.

They need to understand that Music is one course over 3 years and knowledge and skills are learnt in all three years of study. In quite a number of cases it seems as if there were candidates that were not even aware of what a tenor clef looked like.

Seems as if only the basic treble and bass clefs were studied. The syllabus clearly states that tenor and alto clef are also added. It may be a tendency of teachers to always demonstrate musical concepts using the treble clef. It would be beneficial if teachers also tried to teach by means of using different clefs every time.

#### QUESTION 2

This question tested the learners' knowledge of solfa notation, non-harmonic notes and chord figuration. The solfa notation in this section was quite well-answered. Again, learners often scored low marks because of misinterpretation of the question. It is unacceptable for a learner in Grade 12 not to be familiar with non-harmonic notes. This was the main area where candidates lost marks. Too many learners are naming the actual notes. They should know by now that simple questions like the naming of notes will not be asked at Grade 12 level. Basic harmony was also tested here and candidates did reasonably well, however very few learners got the inversions right and very few got the dominant 7<sup>th</sup>. This is probably not as a result of lack of knowledge, but not paying attention to detail when answering questions.

### QUESTION 3

This question tested the learners' knowledge of scales. Again this is work covered in Grade 10 and 11. Teachers must experiment with various methods of asking questions on scales, as just merely writing a scale is not what learners should expect to be able to do. They need to learn how to identify scales in musical extracts, aurally and visually. Too many candidates lost marks here because they did not know the key signature of the Bb minor scale. This, again is work that was supposed to be covered in Grade 11 already. Candidates need to be trained that very often, one question has more than one instruction to it. So often candidates only see the scale that they have to write and disregard other details. They need to be aware that whatever is asked in the question, a mark will be allocated. If the question reads: **Write a descending scale in Bb melodic minor with key signature in an interesting rhythm so that it forms a melody in simple triple time**, candidates must identify immediately, **descending, Bb melodic minor, WITH key signature, interesting rhythm, simple triple time**. This will equal 5 marks.

### QUESTION 4

This question was aimed at testing the candidates' ability to write simple 8-bar melodies, in ternary form. There were some candidates that managed to surpass the basics and even showed modulations. This is evidence of good teaching and thorough practising of this skill. Some candidates still struggled with the compound time signature and showed no understanding thereof.

This goes back to basic rules of theory not being understood. It is only the gifted learner that can write a melody without using an instrument. Teachers are advised to encourage learners to use their instrument when composing, if there are instruments available.

### QUESTION 5

This question was poorly answered. Many candidates lacked the basic harmony skills. If anything, all candidates should at least know the primary triads. These are the fundamentals of being able to write 4-part harmony. All should have been able to harmonise a melody for 4 parts. There were candidates that simply wrote a bass-line melody. Here it became evident again that some candidates did not know what non-harmonic notes were, as they simply harmonised every single note. Harmony is probably the most difficult and specialised area of music and teachers really need to invest a lot more time teaching this section. Candidates also need to practise harmony writing regularly. Teachers need to ensure that candidates figure all chords with Roman Numerals. This will at least give markers an indication of the implied harmonies.

## **QUESTION 6**

This question tested the candidates' knowledge of Jazz. It was fairly well-answered. However sometimes candidates' answers lack necessary detail. They must learn fundamental facts about the genre or style. Too many candidates write useless information and there are no concrete facts. It is also important to listen to various examples of different genres of music. Sometimes they will learn pure facts without actually understanding what they saying.

## **QUESTION 7**

This was an easy question. Candidates did relatively well. Candidates need to familiarise themselves with correct names and titles of works. It becomes a impossible task to decipher the names and titles learners come up with sometimes.

## **QUESTION 8**

Most candidates could answer this question successfully. Low marks were simply due to the fact that very little preparation was done for this examination.

## **QUESTION 9**

This answer was relatively well answered. A substantial number of candidates seemed to have relied on their general knowledge, as this is probably the kind of music they listen to. Very little factual information was given. Candidates need to look at mark allocations, to know what is expected from them in a particular question.

## **QUESTION 10**

This question was well-answered by a majority of candidates.

## **QUESTION 11**

This question was misread by quite a number of candidates. It clearly specified harmony, form and character needed to be discussed. Far too many candidates gave biographical details about the composer and very little about what was asked of them. Here teachers need to take note of what aspects need to be taught when covering this section in class.

## **QUESTION 12**

This was a very confusing question for a large majority of candidates. A number of them indicated on their question papers that they have not studied SARRAL. Teachers are advised to cover all the compulsory sections in the syllabus. Information for SARRAL can be found on the internet.

### **7. ANY ADVICE THAT YOU COULD GIVE TO EDUCATORS TO HELP LEARNERS TO REACH THE EXPECTED LEVELS**

The most important thing that teachers need to do is to cover all material that is set out in LPG. Over and above this there are many other musical concepts that are not necessarily in the syllabus, but quite essential to for any music student to be familiar with. Teachers need to allow themselves enough time during the year to cover the syllabus AND to teach candidates other musical skills. Careful planning is needed to achieve this goal. Another important skill to learn is that of score reading. Candidates will almost always be required to analyse works. Sometimes they lack the necessary skills to be able to do this. Some candidates are not able to even find the correct bars when they are referred to, where to write key signature or time signatures etc.