



## CHIEF MARKER'S REPORT

**SUBJECT:**

**MUSIC P2**

### 1. ANALYSIS OF QUESTION BY QUESTION PERFORMANCE

#### QUESTION 1

Candidates were required to select a rhythmic pattern of *Maple Leaf Rag* and name the rhythmic device used in this extract. Most, if not all candidates should have scored full marks for this question, because this is a compulsory work. Some candidates did not know what was meant by a rhythmic device. It is vital that teachers use the correct terminology at all times. Too many candidates did not make the correct selection. This is where it becomes vital for candidates to read musical scores as far as possible.

#### QUESTION 2

This question tested dictation, intervals, cadences and non-harmonic notes. Here it was evident just how important listening really is. When teaching any kind of concept, candidates need to HEAR it as well. If a learner is not able to identify something on a score, he/she should be able to rely on aural perception to identify concepts. Again, the problem of non-harmonic notes came up. Too many candidates named the actual notes and not the non-harmonic functions.

#### QUESTION 3

This question tested candidates' ability to differentiate concepts that relate to different styles of music. It was well-answered. These are features that teachers must always draw candidates' attention to when listening to music. They must describe music when they listen to it using the different elements.

#### QUESTION 4

This question tested candidates' ability to recognise different genre in music. It was well-answered indeed. The only thing that was a bit alarming was that far too many learners identified Lucky Dube as Bob Marley. Teachers need to encourage candidates to rather answer questions on artists that they have studied in class then depend on general knowledge. It is a good skill to be able to depend on general musical knowledge, but mistakes like these can happen.

#### QUESTION 5

This question tested candidates' ability to analyse a piece of music, specifically its form and structure. This question was poorly answered. Candidates must also be trained to be able to analyse forms other than the usual binary, ternary, sonata, rondo etc. There are many works that do not fit into these categories and candidates need to be able to analyse any work given to them. Question 5.2 is where candidates should have scores more marks, When asked to describe how one section is different to another, candidates cannot expect to be given marks for merely saying, *the end is different, the middle is different etc.* The question is designed specifically for them to say HOW things are different. It may be as simple as responding: Number 1 has a loud introduction whereas Number 2 has a softer introduction. Candidates must be able to demonstrate that they have the skill to differentiate between two different sounding concepts. Here score-reading is also important. If they are not able to HEAR something they may be able to identify it on the score.

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

To prepare for this paper, candidates need to LISTEN to as many works as possible. The musical ear needs to be trained and this can only happen through listening. Another important concept is that of genre and style period. Candidates need to be aware that **genre** and **style period** are not the same concept. If they are required to identify the genre of a specific work, they will have to refer to symphony or sonata or character piece.