



GCE AS EXAMINERS' REPORTS

**MUSIC
AS**

SUMMER 2018

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<https://www.wjecservices.co.uk/MarkToUMS/default.aspx?!=en>

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Annual Statistical Report

The annual Statistical Report (issued in the second half of the Autumn Term) gives overall outcomes of all examinations administered by WJEC.

Unit	Page
Component 1 Performing	1
Component 2 Composing	3
Component 3 Appraising	9

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COMPONENT 1 PERFORMING

A warm welcome was given to all examiners and the majority of candidates performed to their highest personal standards and seemed to enjoy the experience of performing live.

In most cases, the administration and timetabling of the examinations was excellent with many centres providing running orders. In the case of longer sessions at colleges and where there are consortium arrangements between centres, please continue to build into your timetables comfort breaks for the examiners. Allowing 12 minutes for Component 1 seems ideal in most cases.

Most centres had downloaded the correct forms as required but, in some instances, these had been completed by the candidates themselves. Please double-check these for accuracy. In addition, forms need to be completed neatly and legibly. In some instances, examination numbers were missing from the forms when they were given to examiners.

Please ensure that Links with an Area of Study have also been completed. At AS level the links are Western Classical Tradition, ie. Baroque, Classical or Romantic (NOT 20th or 21st Century Art Music); Rock and Pop; Musical Theatre; and Jazz.

Examination rooms were, on the whole, fit for purpose with good quality pianos which had been recently tuned. Some centres choose to use electronic keyboards.

In cases where the standard of the repertoire is known, it would be helpful if this information was given on the form, eg. Grade 6 ABRSM.

Most candidates provided copies of their music for the examiners. Please ensure these are correctly labelled with the candidate's name and number. Please ensure that the music provided accurately reflects the performance being given, especially when downloading tab from the internet. In order to achieve the top marks for accuracy, singers must ensure that the vocal melody line has been added to lead sheets which give lyrics and chords. Please clearly mark any repeats, cuts or any other modifications on the copies. In addition, ensure that the edge of the music has not been cut off on the photocopy.

There were many excellent performers but some candidates need to give more careful consideration to their choice of programme as some are over-ambitious. Conversely, the occasional candidate performed a lower standard piece amongst more difficult repertoire which resulted in a lower overall mark. This is understandable if the candidate would otherwise risk being under time.

In some instances, more care is needed in choosing ensemble repertoire in order to ensure that the individual parts are significant and of the required standard. These parts must not be doubled by any other performer. Candidates also need to be aware of the technical challenge afforded by their own compositions in this regard. Teachers and candidates should familiarise themselves with the assessment criteria.

Standards of accompaniment were very good on the whole. Some centres now bring in professional accompanists.

Performers need to ensure that they pay attention to the performance directions on the music. Some drummers and guitarists are not aware of the need for contrast, especially of dynamics. Some singers lack projection and communication due to over-reliance on their music. If the music or lyrics are needed, it would be preferable for them to be placed on a stand, slightly to the side of the performer.

In most instances, electronic equipment had been set up and sound-checked in advance allowing the examination to proceed without hold-ups.

More careful timing of recitals is necessary in some instances in order to ensure that candidates do not fall short of the minimum requirement as stated in the specification. It should be noted that long piano introductions, e.g. orchestral expositions in concerti, will not be included when calculating the time of a recital.

On the whole, the feedback from the examining team was very positive and I am very grateful to all those involved, including the team based in the office in Cardiff.

Eric W. Phillips

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COMPONENT 2 COMPOSING

Principal Examiner: Jan Richards

This is an overview based on the feedback received from the members of the examining team. I hope that this general report will be of value to all those responsible for guiding future candidates in their completion of the Component 2 coursework submission for AS Music. There were a number of points detailed in the 2017 report which are clearly still relevant, and I would advise teachers to remind themselves of these.

Administration

In the vast majority of cases the administration process was straightforward, and procedures were correctly adhered to. The e-assessment team contacted centres in instances where the documentation was incomplete, and responses were mostly uploaded without delay. There were some issues with missing authentication signatures, logs and audio files (missing, not playing or incomplete), and lack of clarity or no information about the selected briefs. Please also check dates when signing the logs off – one centre signed the candidates work off in the future!

Electronic signatures are totally acceptable by candidates and for teacher verification.

Labelling work

Some centres failed to label files appropriately, and when this was the case, examiners commented on difficulties ascertaining which audio tracks corresponded with which score. In all, there are 5 items to upload (2 audio, 3 pdf/word). May I therefore suggest the following system:

- [Candidate exam number] Log (pdf)
- [Candidate exam number] WCT brief – score (pdf)
- [Candidate exam number] Set brief - mp3
- [Candidate exam number] Free brief – score (pdf)
- [Candidate exam number] Free brief - mp3

Candidate Logs

Once again this year, examiners commented on the variety in quality (points made last year apply here also). We appreciate that the logs are not assessed and candidates may not prioritise the effort to complete the document thoughtfully or in detail – but I would like to reinforce their value as regards the information of the composing process and the recording details. This is particularly important when a live performance has been submitted, as it is sometimes difficult to ascertain the candidate's actual involvement. The most impressive logs by candidates offered clear explanation of their responses to the set and free brief, and they articulated their aims, planning, and decisions within the musical context; weaker logs lacked understanding, reasoning and sometimes the most basic details. Some logs were apparently difficult to read as they were faint – these were the handwritten documents that had been scanned in. If candidates completed the information as a word doc (downloadable from the EDUQAS website) then the file can be simply uploaded and will not require scanning. Many candidates had spent a lot of time, and put a lot of thought into adding appropriate articulation, dynamic and tempo markings to their pieces – with explanations behind their decisions in the logs.

Best practice / guidance for the candidate....

- Make sure the selected brief is clearly stated, with details of the audience and occasion
- Use the log to support the audio submissions.
- Use the correct form (downloaded from the website), do not 'attach' additional notes in its place
- Complete as a word doc rather than handwriting the document; these were clearer to read than scanned documents
- Explain the **process** of composing and recording, and decisions made; examiners felt that continuous prose was the best way to engage with this explanation
- Proofread the log carefully to avoid inaccurate and/or unclear information

Avoid....

- ...including an analysis of the piece or simply listing devices (such details are only required as part of the lead sheet, not when the score has been included)
- ...duplicating material from the leadsheet in the log, or vice-versa
- ... presenting a list of bullet points, which lacked sufficient explanation
- ...splitting the log into two separate documents (i.e. one for the WCT piece and one for the free composition).

Scores / Leadsheets

Scores were well presented and of an excellent standard when exported as a pdf from Sibelius, Musescore or similar. Scores in Logic (though useful) were considered to be less clear and not always legible; many examiners felt that more information was required when Garage Band had been used.

Leadsheets were generally informative, with many candidates having made a determined effort to present the necessary and required musical information and explanation. In order to assist the assessment process, a number of examiners have requested that titles, candidate and centre names and numbers should be detailed on the scores / leadsheets , and that instrument names are labelled on scores. Some candidates embedded images/illustrations/musical examples into their lead sheets, which resulted in a cohesive supporting document which clearly exemplified the process.

To reiterate: a screenshot with basic annotation is not considered to be sufficient. Candidates must include a structural outline, and details of the harmonic progressions and rhythmic and melodic details (plus devices used). Some titles chosen for pieces were not appropriate for examination purposes.

Recordings

Most recordings were of a high quality, with many having been exported as an audio file from Sibelius (or similar). Occasionally, there were some problems with the balance of parts, usually because dynamics were missing, or because of poor positioning of recording equipment (it was felt that some recordings did not do justice to the work). A few centres seemed to rely on recording the compositions using a mic, whilst the music was played from a computer via speakers. This sometimes resulted in a poor quality audio file - with hiss and background noise - and meant that the finer details of the compositions were not audible.

In some cases, live performances were not without errors, and demonstrated perhaps a rather rushed preparation for performance. The realisation of compositions through live recordings was felt to be beneficial especially in pop/rock songs.

Examiners realised that some centres are unfortunately running old software where the quality of instrumental MIDI sounds is not as strong as up to date software. For example, Musescore - whilst an excellent free resource - does not always provide good quality sound recordings, with the details of lines often being lost and a lack of balance meaning that melody lines did not always come through. There were many instances where audio recordings stopped midway, or the tracks were defective (e.g. only being able to hear one line in a larger ensemble piece). It is imperative centres check the audio tracks before uploading to ensure that all parts can be heard (e.g. a score was received where you could only hear one line in the recording).

Timings

Most compositions submitted fulfilled the time requirement of this component but some individual compositions were shorter than expected; this generally impacted on any real development of the musical material. Conversely, some candidates submitted very long compositions and it is up to the examiner whether to view all work – in all cases this year it seemed that examiners were more than happy to listen to the whole portfolio. In such cases, it was usually felt that structural focus was lost and the thematic material was overly repetitive. There were also some examples of extremely slow recordings, seemingly stretching out the seconds to reach the allotted time!

Please remind all future candidates that each composition is assessed independently, therefore it is within their interest to produce to compositions of equal worth; spending more time on one composition is very likely to impede their overall mark. Penalties were awarded this year for folios not reaching the minimum time requirement. [Information on penalties may be found in the specification].

General Observations

[Please refer to last year's report for 2017 – many examiner observations were the same this year, and I have not repeated the information here] Generally speaking, candidates who wrote for their own instrument(s) or for instruments (including voices) of which they have experience, tended to produce more successful outcomes as they were able to compose more idiomatically.

N.B. the use of repeat marks: there is no benefit in including repeat marks solely for the purpose of extending the piece. Some were included for no obvious structural reason, and contributed nothing extra. Even when they have been included - as expected - in a certain structure (such as Binary Form), the repeat is not counted within the total time allocation.

Western Classical Tradition compositions

The better candidates wrote clearly and convincingly in WCT style, gaining top band marks; these were compositions with excellent use of harmony, structure, texture, musical devices and other compositional techniques. Most centres have clearly spent time developing a sound understanding of the style of the WCT, including the study of harmonic and textural procedures; this has had a positive impact on candidates being able to access the higher assessment bands for composition 1. Good examples were stylistic, demonstrating melodic fluency and conviction, effectively structured above appropriate and well varied harmonic structures. There were some truly impressive pieces with clear processes which displayed mature, creative and musical imagination, demonstrating a controlled use of elements, varying the use of texture, and incorporating interesting yet appropriate rhythms, syncopations and performance directions. Candidates demonstrated their musical understanding by writing melodies with antecedent and consequent phrasing, their harmonic awareness through use of cadences, 7ths, inversions, pedals, modulation and circle of 5th progressions. Some candidates used Neapolitan 6ths and diminished 7ths with success, although in a minority of cases they did feel a little shoe-horned in!

Weaker submissions were described by examiners as limited, monotonous and unconvincing in many elements, resulting in clear shortcomings when dealing with the initial creation of ideas – it was clear that some candidates did not have the required knowledge and understanding to convincingly write in the WCT style. Control of the elements of music needed more careful direction in such compositions: structural focus (many compositions rambled and lacked shape); more thoughtful thematic substance (some melodies were limited, angular, and very triadic); convincing harmonic progress (more variety of chords, thoughtful chord progressions, some variety of inversions needed and correct cadential progressions); variation of texture (not all homophonic bustle); instrumentation (use of techniques); and the use of devices in general (to aid development).

Some pieces were too long, self-penalising in the musical quality, as they began to meander without clear purposes or musical climax. Often the endings of pieces were weak. The development of thematic material proved to be problematic for some candidates; some candidates introduced too much new material and didn't develop this at all.

The vast majority of compositions were for strings, piano, and some strong work for wind quintets, though less writing for brass and orchestral percussion. In most cases, instrumental parts were idiomatic and demonstrated a secure understanding of the resources, with many outcomes being realistic for live performance. Sometimes piano parts were a little simplistic and awkward, indicating that candidates may not be secure in writing for this instrument. Conversely, there was some excellent writing for piano, resulting in some brilliant solo pieces. Often pieces written for a smaller, more manageable number of instruments resulted in a better outcome.

Reminder: Any composition **not** in a WCT style for the set brief was awarded **0 marks**. (This year we received examples of film, rock, pop, jazz....) **Some compositions lost marks as they offered no more than 'a limited response'**. The lack of awareness of the correct styling for the WCT inevitably had a knock-on effect for assessment in the 'Technical and Expressive Control of Musical Elements'. There were a small number of candidates who listened to too many 20th century works for inspiration (as noted in their logs), resulting in an inconsistent response to their chosen WCT brief.

Response to the set briefs:

There were a number of centres which had completed the incorrect briefs, choosing the WJEC rather than the Eduqas set briefs. Centres need to check this in a timely manner, preferably as soon as the briefs are released (September).

Brief 1: [Compose a short overture for a sixth form drama production of Shakespeare's 'A Midsummer Night's Dream']

This was chosen by a few candidates with varying success. Some responses were excellent, with the most successful using themes from the play to structure their work without losing sight of the Western Classical style. Weaker pieces were less reflective of the brief and seemed predictable and overly repetitive. In ternary form structures, used by some, the opening material was repeated without variation at the end – a missed opportunity to show development of ideas! Most chose to write for orchestral forces though some candidates handled the challenges of this far better than others; smaller ensembles were quite well-handled with some effective working.

Brief 2: [Compose a piece of music intended for inclusion in an Arts Festival that makes use of imitation and/or counterpoint]

Very few candidates attempted this brief – no feedback received.

Brief 3: [Compose a quartet for performance by students at a local music college on an open day]

A very popular choice, with many string quartets, though brass and wind quartets also in evidence; a small minority wrote for unconventional quartets and these were less effective. Common influences stated in the logs were Haydn and Mozart, Schubert and Dvorak – and mention was also made of Shostakovich, Ravel and Philip Glass (although thankfully, the compositions were nothing like these!). Some examiners felt that the best quality of work was found in response to this particular brief.

Brief 4: [Compose a piece of vocal music intended for performance at an Easter or Spring Music Festival]

Only a few candidates chose this brief, and typical influences stated were Schubert and Brahms. The outcomes were executed well by some, otherwise the work was mostly competent, with weaknesses identified in the word setting, inconsistent standards of harmony / texture, and a lack of idiomatic vocal writing and/or keyboard writing. Some candidates offering simple SATB hymn style settings that lacked development.

Free Compositions

The free compositions were outcomes which reflected the candidates' musical interests – always good to see. There were examples of string and brass quartets, a horn quartet, harp solo, jazz pieces, piano and guitar pieces, solo piano, duets, rock and pop songs, vocal and orchestral works. Some candidates chose to submit a second piece in WCT style. The occasions noted included concerts and festivals, jazz and film music, rock and hip-hop, weddings, folk music events *etc.*

A number of examiners felt that the general standards in the free compositions were of a higher quality; there was plenty of variety on offer, and obviously many centres allow their candidates to be creative and play to their strengths, yet still offer sound support and guidance/scaffolding for candidates that require it. A few centres, however, did set the same brief for all candidates in their classes and this occasionally resulted in work which shared similar ideas and working.

A host of compositions showed good harmonic practice appropriate to the selected style but there were instances of limited progressions and modulations especially in rock and pop (basic 3 repetitive chords) and minimalist pieces (which often also lacked sufficient development of musical cells). Many candidates annotated their serialism pieces, which helped the moderation process greatly. There were also some excellent examples of rock, pop and musical theatre focused compositions. There were also some very sophisticated compositions in an impressionist style and this was good to hear.

There were some impressive jazz/ funk style compositions where candidates demonstrated an excellent knowledge of jazz harmonization and rhythm. A minority of similar pieces were heavily reliant on the 12 bar blues progression with no clear variation from this. Equally, many candidates chose to write in a film music style – often with successful results, though many candidates fell into the trap of over-using basic repetition. The strongest film music pieces had detailed explanation of the plot/action outlined clearly on the score and on the log. Many film compositions offered a youtube clip to accompany the score, which was very helpful in the examining process. It was clear in these cases that the candidates had thought carefully about the images and action they were trying to depict and therefore the material was appropriate and of better quality. A generic ‘film music’ brief usually resulted in a less successful outcome.

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COMPONENT 3 APPRAISING

The entry was understandably smaller this year, as many centres had clearly decided to sit the A level qualification only. There was quite a wide range of marks, though results at the higher end of the scale were less prevalent than last year.

Of the centres that entered, most centres opted for Area of Study B (Musical Theatre), followed closely by Area of Study B (Rock and Pop) with the least number of centres answering on Area of Study D (Jazz). However, despite this, the resultant number of candidates answering on each of the three AoSs was very similar.

For Area of Study A, the division of choice was less equal with the vast majority of centres and candidates answering on Haydn's Symphony no 104 rather than Mendelssohn's Symphony no 4.

Section 1

Area of Study B: Rock and Pop

Of the three AoSs, B, C and D, the average (mean) mark was lowest for this AoS. In general, marks were lost by answers not being specific enough to what was being asked for in the question, not including enough detail and not supporting points with precise references (e.g. to line numbers) as asked for in the question.

- Q.1
- (a) This was usually correctly answered, candidates identifying tambourine or bongos.
 - (b) Quite a few responses noted that the verse was minor and the chorus major, but not many noted the modulations within the chorus.
 - (c) This was an example of a question where candidates threw marks away unnecessarily by not supporting points made with line number references as asked. Answers also failed to score by not focusing on aspects of the vocal melody itself as directed, instead describing instruments or playing techniques.
 - (d) There were some varying answers with many not including enough detail to gain three marks. Candidates that identified the number of chords used, and in some cases where tonic or dominant chords were used scored highly. Sequences were noted and occasionally positions.
 - (e) As with question c, answers tended to be rather general and vague. The best noted precise features of direction, use of flattened 7th, doubling of bass line etc. Unfortunately, some answers failed to gain marks as they did not discuss the correct lines as asked for in the question.
 - (f) This question was very well answered.

- (g) There were quite pleasing answers here with most scoring at least one mark for identifying the texture of the vocal writing in either the verse or chorus
 - (h) Many were successful in identifying the year of composition as 1966.
- Q.2
- (a) This was an open question which allowed candidates to answer with reference to a variety of features such as chords used, cadence, phrasing, nature of the vocal line, and presence of drum fill or bass guitar at the start of each bar. Specific facts needed to be stated to gain marks though, and answers did not do this when they were too general.
 - (b) Many identified the tonality correctly as major.
 - (c) Some candidates appeared not to recognise or know the technical term melismatic which was the answer here.
 - (d) This was quite well answered, candidates correctly identifying the use of two chords, a repeated single note or syncopation.
 - (e) Most answers identified the octave leap here.
 - (f) Some answers lost marks unnecessarily by not referring to the line numbers asked for in the question. Responses were also diluted by the discussion of features other than the melody of the vocal line, or by being too general, not pinpointing precise facts (such as stepwise melody, starting on tonic etc.).
 - (g) Most candidates correctly identified sequence here.
 - (h) This was quite well answered, though more precise detail was needed in some cases.
 - (i) Many accurately underlined David Bowie as the performer.
- Q.3
- Most candidates offered some explanation of the main stylistic features asked for, i.e., those of Heavy Metal and 1960s Pop/Rock songs, and there were some well-crafted responses which went some way to answering the question set. However, often answers were too general, with discussion of songs lacking precise detail. Examiners were looking for specific facts characterising both styles of songs, e.g. the types of song structures (12 bar blues, 32 bar song form), differences in instrumentation and use of vocals, an area that allows potential for a wide discussion of differences (e.g. contrasting use of guitars, drums, bass amplification, experimental orchestration etc.), varying textures, dynamics, use of riffs and the difference in lyrics and the effect these had. Whilst the question clearly asked for discussion of four songs (two from each style/genre) there were many responses that did not do this, only referring to one for either or both styles. It should be borne in mind that the highest scoring answers are those that can pinpoint precise detail about specific songs rather than giving a generic overview. It was not necessary to write in prose, though tabulated responses needed to be presented in a way that did explain the stylistic differences between the two styles/genres rather than just giving a list of notes.

Area of Study C: Musical Theatre

- Q.4
- (a) Many, but not all correctly identified the irregular 5/4 time signature.
 - (b) Most answers accurately ticked Alto and Tenor voices.
 - (c) Most answers correctly identified the major tonality of the opening, but not all then went on to state in which line the tonality changed to minor (tonic minor) and then at which line it went back to major. This was an instance where candidates sometimes lost marks unnecessarily by not substantiating their responses with precise line numbers as asked.
 - (d) This was another example of a question where candidates threw marks away unnecessarily by not supporting points made with line number references as asked, or by including references to lines not asked for in the question. Answers also failed to score by focusing on aspects other than the vocal melody itself as directed. Precise observations such as intervals used, sequences, direction of melodic line, conjunct, use of flattened/blues notes etc. is what was needed.
 - (e) Most answers correctly stated Rock as the style and many gave at least one correct substantiating reason.
 - (f) There was quite a variety of answers here in terms of both composer and date, but quite a few accurate ones.
- Q.5
- (a) This question was quite well answered, though some answers tended to be rather vague statements about rhythm in general, rather than identifying specific rhythmic features. Again, answers were diluted by the lack of precise line references or reference to lines other than 1-4.
 - (b) Quite a few correctly ticked the description of the melody line starting on the dominant and ending on the tonic.
 - (c) AABA or 32 bar song form was often correctly identified.
 - (d) This was another example of a question where candidates did not score as highly as they could have by not supporting points made with reference to specific line numbers, or by referring to line numbers other than those asked for in the question. Again, some candidates seemed to feel that it was acceptable to make points about anything in the music rather than homing in on features of the vocal melody as asked for in the question.
 - (e) The octave interval was often correctly identified.
 - (f) Quite a few answers correctly stated glockenspiel, though there was clearly some confusion in candidates' minds as to the difference in sound between a glockenspiel and a xylophone (the latter not being accepted).

- (g) Most answers correctly stated that the overall tonality was major, but not many went on to accurately pinpoint specific lines where the tonality modulated.
- (h) Once again, answers were often not specific enough either in their line number references or in their description of the contribution of the woodwind in the lines asked for.
- (i) There was a wide variety of answers here, not that many correctly underlining Bernstein.

Q.6 Most answers were able to explain some differences between book musicals and sung-through musicals mentioning features of dialogue and different kinds of recitative, structures for numbers, differences in orchestration and roles of ensembles/choruses, use of leitmotifs, role of dance etc. Some were cognoscente of the fact that there is also overlap between the two types. The best answers then went on to discuss precise features of at least four songs, two of each type of musical, as asked for in the question. However, there were quite a few instances where not enough songs were referred to, or quite frequently, where answers were too general in their comments, including very vague or generic observations which did not reflect detailed knowledge of specific songs. The question also invited candidates to refer to the dramatic content of the songs discussed, as this is naturally inextricably linked to the music in this genre. The most successful responses understood that this entailed showing how such aspects as the choice of harmony and tonality, tempo and rhythmic features, sonorities and textures etc. were specifically chosen to convey the intended dramatic content. It was not necessary to write in prose, though tabulated responses needed to be presented in a way that did explain the stylistic differences between the two types of musicals rather than just giving a list of notes.

Area of Study D: Jazz

- Q.7 Out of Areas of Study B, C and D, this AoS engendered the highest attainment from the candidates.
- (a) Most candidates correctly identified clarinet and trombone (or trumpet) here.
 - (b) Scat was often accurately stated as the singing style.
 - (c) Many correctly identified the cymbal as the percussion instrument being used here.
 - (d) There were quite a lot of accurate points made about the melody in the section asked for, answers identifying specific intervals used, types of rhythmic patterns, repeated notes etc. Most restricted their answers to the bars asked for in the question.
 - (e) Some quite convincing answers, though not always specific enough e.g. the banjo playing (comping) on all four beats of the bar whilst the tuba only plays on the first and third.
 - (f) Many identified the major tonality, though less went on to give further detail such as the use of blues notes, 7th chords etc.

- (g) It was clear that the concept of collective improvisation characteristic of this style of jazz was understood by some and instances of its use within the extract were correctly described, along with the monophonic breaks and homophonic nature of solo sections.
- (h) Most candidates correctly underlined Louis Armstrong as the trumpeter/vocalist.
- Q.8 (a) Many correctly identified the form of the head as AABA or 32 bar song form.
- (b) Many accurate answers here identifying the solo instruments for each section as vibraphone, tenor saxophone and guitar, though some lost mark unnecessarily by not stating what type of saxophone took the second solo.
- (c) Some creditable answers which homed in on specific melodic features such as the use of arpeggios, repeated patterns, blues notes, chromaticism etc. More generalized answers failed to gain high marks.
- (d) Many accurately described the accompanying style of the piano as comping (or playing chords) and were able to pick out features of the bass and drums playing, such as continuous crotchet motion for the former and the fast swing rhythm keeping time, or heavy use of cymbals for the latter.
- (e) Many were able to pick up on the overall major tonality and some gained further credit by mentioning the use of added 6th chords, 7th chords or blues notes etc.
- (f) It was encouraging to note that the majority of responses accurately identified the jazz style as bebop.
- Q.9 There was a range of responses but most were able to highlight differences between early jazz and bebop, some to a greater extent than others in terms of detail. Differences that needed to be highlighted were the increase in complexity of rhythm, melody and harmony, changes in structure, length of numbers and solos and why the change, differences in instrumentation and why. These differences then needed to be substantiated by reference to at least two early jazz numbers and two bebop examples. The most highly scoring answers were able to give specific detail from the four works cited, confirming the differences of style mentioned. Unfortunately, not all candidates referred to enough works in each style or made passing comments only that were too general. However, there were some well-informed answers. It was not necessary to write in prose, though tabulated responses needed to be presented in a way that did explain the stylistic differences between early jazz and bebop rather than just giving a list of notes.

Section 2.

Area of Study A: The Western Classical Tradition

- Q.10 Overall, many candidates did well on this question though examiners were dismayed to see that the multiple choice questions (10b and 10d) were sometimes left blank, thus throwing away the chance of up to 3 marks more.
- (a) Most candidates correctly identified the violins (or violin) as playing the theme.

- (b) It was a great pity that some candidates left this question blank, thus throwing away marks. There was clearly some confusion in people's minds as to whether 3/8 was a simple or compound time signature, and also over the meaning of the term anacrusis, but some answers got both right.
- (c) The textures were generally accurately described.
- (d) Many answers correctly identified the interval as a perfect 5th.
- (e) As with question 10b, it was sad to see candidates leaving this question blank. Many did correctly tick lower chromatic auxiliary note though.
- (f) Many correctly located an example of contrary motion movement.
- (g) There were some correct answers which named the chord as C7 or equivalent, but those answers that had C major7 were incorrect.
- (h) The key (C major) was sometimes correct, the cadence (imperfect) less often so.
- (i) Some candidates automatically assumed that the triple metre guaranteed the music being from movement 3, despite the slow time description Andante being a good indication of its role as the slow movement 2 (as it is for the second movements of the Haydn and Mendelssohn set works which candidates have studied and also came up in this particular paper).

Q.11 Candidates seemed to find this question more challenging than the previous one.

- (a) Correct examples of sequence were often present, though candidates do need to include the finishing bar and beat as well as the starting ones. Few were able to accurately pinpoint a cadential 6/4, and sometimes the location was not specific enough as bar and beat were necessary. Imitation fared better, though some answers confused this technique with sequence or repetition.
- (b) This question was poorly answered, not many candidates accurately identifying the key (F major) and/or the cadence (perfect).
- (c) Candidates scored better on this rhythmic dictation question than on the subsequent pitch dictation one. Candidates should check that what they write adds up to the correct number of beats per bar, though, as some lost marks unnecessarily by not doing this.
- (d) Answers here were not as strong, candidates clearly finding pitch dictation harder than rhythm dictation. Candidates need to be on the look out for added accidentals.

Q.12 Responses covered a wide range of marks, but most candidates were able to identify some comparative features between the two extracts. The question encouraged candidates to consider orchestration/use of instruments, rhythm, harmony and tonality and any other features of interest. Many candidates chose to tabulate their responses and some well-organised answers resulted. The most highly scoring responses were those that latched on to specific facts about the music heard, rather than using up valuable time by including generic, learned information about classical and romantic music that they assumed would be relevant in this case. Sadly, sometimes it wasn't. There is a wealth of detail on all areas that could have been mentioned, as the mark scheme will show. In general, the advice to candidates for this question, is to trust their ears more, only recording what they can actually hear, rather than relying on pre-learned factual information. They can and should be practising the listening techniques needed for this question on a variety of music throughout the course.

Q.13 Haydn Symphony no. 104 "London"

- (a) Most candidates correctly underlined G major as the key of the second movement.
- (b) By venue, the question wanted candidates to give more than just London in their answer. The King's Theatre was often accurately included in answers.
- (c)
 - (i) Many answers described this section of the movement correctly as the reprise of section A (or as A1, or the final section) though not all.
 - (ii) This similarities and differences question was well answered overall though some responses did not gain the marks as they were not specific or clear enough in what they were saying. Candidates should note that where a question asks specifically for a number of facts - here two similarities and two differences - it will be the first two responses written only that will be marked. Thus, even if a third point included is correct (and previous points are not) it will not be accepted.
- (d) Similarly, only the first two examples given were marked for this question about Haydn's development of thematic material. Some answers lost marks unnecessarily by referring to music outside the bar numbers stated, but generally, relevant comments were included. It is worth confirming that thematic material refers to the music itself, not instruments and playing techniques. Features such as the increased decoration, additional rhythmic patterns (e.g. dotted rhythms, triplets and demisemiquavers) or changed harmonic treatments were what needed to be discussed.
- (e) Candidates often gave correct examples of both a diminished 7th chord and a tonic pedal.
- (f) This question asking for a description of Haydn's use of texture was generally better answered than his treatment of thematic material in question 10e. Sadly, some points made were discounted as they fell outside the bar numbers stated. It was clear that candidates had developed a good understanding of texture and Haydn's use of it with pertinent examples given of a variety of techniques including homophonic, homorhythmic, octave doubling, tutti, monophonic, imitative etc. As instructed at the start of question 13, candidates needed to substantiate their observations with bar/beat references where possible and the answers that scored the most highly did this.

Q.14 Mendelssohn Symphony no. 4 “Italian”

- (a)
 - (i) Surprisingly, many did not underline the correct answer of Naples.
 - (ii) The correct key of D minor was usually underlined.
- (b) Many responses accurately pinpointed the beginning of a sequence or pedal note, but did not include the finishing point.
- (c)
 - (i) Not all candidates seemed to be aware that this section was the reprise of Section B (or of the 2nd theme/subject).
 - (ii) This similarities and differences question was quite well answered overall though some responses did not gain the marks as they were not specific or clear enough in what they were saying. Candidates should note that where a question asks specifically for a number of facts - here two similarities and two differences - it will be the first two responses written only that will be marked. Thus, even if a third point included is correct (and previous points are not) it will not be accepted.
- (d) Similarly, only the first two examples given were marked for this question about Mendelssohn’s development of thematic material. Some answers lost marks unnecessarily by referring to music outside the bar numbers stated, but generally, relevant comments were included. It is worth confirming that thematic material refers to the music itself, not instruments and playing techniques. Features such as the reappearance and changing of earlier material (e.g. the introduction theme), differences in accompaniments, extension or fragmentation of themes and differences in texture were what needed to be discussed.
- (e) This question asking for a description of Mendelssohn’s use of texture was generally better answered than his treatment of thematic material in question 10d. Sadly, some points made were discounted as they fell outside the bar numbers stated. It was clear that some candidates had developed a good understanding of texture and Mendelssohn’s use of it with pertinent examples given of a variety of techniques including monophonic, octave doubling, two-part and other contrapuntal textures, and homophonic and homorhythmic examples too. As instructed at the start of question 14, candidates needed to substantiate their observations with bar/beat references where possible and the answers that scored the most highly did this.



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