



GCE AS EXAMINERS' REPORTS

**MUSIC
AS**

SUMMER 2019

Grade boundary information for this subject is available on the WJEC public website at:
<https://www.wjecservices.co.uk/MarkToUMS/default.aspx?l=en>

Online Results Analysis

WJEC provides information to examination centres via the WJEC secure website. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.

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.

Component	Page
Component 1 Performing	1
Component 2 Composing	3
Component 3 Appraising	8

MUSIC
GCE AS
Summer 2019
COMPONENT 1 PERFORMING

General Comments

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 15 minutes for each candidate seems ideal in most cases. Please be aware of school bells and tannoy announcements which may impact on your candidate's performance. If at all possible, please timetable AS and A level examinations separately. Please note that examiners may arrive up to 30 minutes before the examinations are due to commence in order to set up and ensure a prompt start. Thank you for reserving a parking space for the visiting examiner, especially if you are aware that parking is an issue at your centre.

Comments on individual questions/sections

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 include the names of composers, in addition to the titles of the pieces to be performed.

Please ensure that the link with an Area of Study has also been completed. At AS level the links are Western Classical Tradition, Baroque, Classical or Romantic Music (NOT 20th or 21st Century Art Music), Rock and Pop, Musical Theatre and Jazz. On occasions, the links made are rather tenuous.

Examination rooms were, on the whole, fit for purpose. Please ensure that the instruments used, particularly the pianos, are in good working order (including the pedals) and have 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.

Most candidates provided copies of their music for the examiners. Photocopies of the originals on A4 paper need to be made as the examiners will take these away at the end of the session. 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 also 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. When using a backing track, please ensure that the track is a true backing track, with the candidate's part omitted, not a complete recording which includes the part the candidate is performing.

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 performing their own compositions. 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. There should be no audible click tracks. 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. Best practice includes rehearsing the performances "in situ", giving careful consideration to the position of the candidate in relation to the accompanist and the examiner; also give careful consideration to the position of an audience if present, behind, and not encroaching on, the examiner, especially considering the recording equipment the examiner is using. As per examination guidelines, there should be no mobile phones present in the examination room (other than that being used by the examiner as a timer, which is preset to Aircraft Mode) and centres and audience members are not permitted to make recordings of the examinations.

In most instances, electronic equipment had been set up and sound-checked in advance allowing the examination to proceed without hold-ups. Take care with the positioning of microphones and consider carefully whether microphones need to be used for an acoustic performance, especially in a small room or classroom.

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 a concerto) 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.

Summary of key points

- Check the timing of all performances pieces to avoid penalties. Full details of the requirements and penalties are in the specification.
- Check that all forms are completed, including area of study links, and music is photocopied legibly.
- Check the sound levels and balance before the performance.
- Assist candidates in selecting the most appropriate repertoire to demonstrate their strengths.

MUSIC
GCE AS
Summer 2019
COMPONENT 2 COMPOSING

General Comments

Administration

The administration this year was to be commended. Inevitably there were some missing signatures which had to be chased up, and there were one or two faulty recordings or missing scores, but overall the process was very good.

Uploading work /Labelling

All examiners in the team were of the firm opinion that the need for clearer labelling of work would benefit the examining process; it often made for an arduous task ascertaining which audio tracks corresponded with which scores. Some centres uploaded their submissions as ZIP files – this actually slowed the marking process down and on occasion, examiners also noted issues with playback in these situations.

Please take heed of the board's recommendation for 'how to label the candidate's work' as detailed in last year's Principal Examiner's report. Adhering to a set protocol would be a tremendous help when processing so many submissions in such a short space of time.

Candidate Logs

On the whole, these were completed to a fairly good standard. The best examples presented sufficient explanatory detail displaying an in-depth understanding of the devices and techniques being employed. Many candidates added information about composers and pieces that had inspired them (both in the WCT and free compositions). Unfortunately, there were still some who did not supply the information required by the log, simply listing devices employed instead of capturing the process. The weakest examples were too vague and lacked detail.

Some centres still used the old log forms, which was acceptable this year: please note, the new log form is available on the website. Most centres submitted via the new, shorter, more condensed format which allowed the description of the piece to be seen in one discreet statement.

It is very important that the log includes details of any non-original material used in the composition, including loops, samples, and borrowed melodies.

Best practice here is when the log has been completed in Word and uploaded as a pdf document; handwritten logs were less clear. The only additional documents that need to be uploaded are lead sheets when the notated score is not available.

Scores and recordings

Most **scores** were produced on Sibelius, Musescore or Noteflight and were excellent in terms of musical presentation. Scores created from a sequencer (e.g. Logic) were less successful because the outcome was not always legible and lacked some necessary musical details. This was noted by examiners particularly with reference to the WCT piece: while the score is not assessed and is only an access point to the composition, it is not helpful when there are no instrument names on the left hand side of the score, the conventional 'top-to-bottom' arrangement of instruments is not adhered to and there are staves disappearing (because there is no region within the arrange window), zero performance instruction/dynamics/articulation etc.

When a notated score is not available, candidates must be encouraged to use the elements of music in both leadsheet and supporting annotations to provide enough detail; some folios submitted screenshots without any such musical detail – this is regarded as insufficient.

Most recordings were taken directly from the computer program. These were mostly of excellent quality - the audio outputs from these software packages are more than adequate to be able to access and understand the intentions of the piece aurally. When live recordings were submitted these were usually extremely well done. Some recordings of live performances were unbalanced /perhaps unrehearsed due to time constraints/poor tuning and did not do justice to the pieces.

Examiners reported a number of instances where audio recordings stopped midway, or the audio tracks were defective. Please ensure when exporting audio files that all instruments are included (one centre submitted a score in which only one line could be heard). The team respectfully request that centres check the audio tracks before uploading for moderation. Some centres had recorded a live output from the computer (via a desk/speaker set-up) to be able to add in a voice label for the candidate's work. This incurred additional and unwanted background noise; that there is no need for a spoken introduction to the candidate and their work, so a direct line recording or export is by far the best method.

Timings

Some candidates seemed to have spent more time on one of their compositions than the other; this impeded their overall mark as compositions are assessed equally. Whilst most folios were within the time stipulation, some individual compositions were far too long and lost focus. Shorter pieces often did not develop thematic material sufficiently.

Comments on individual questions/sections

Western Classical Tradition

There were some superb responses here which reflected accomplished working and impressive musical understanding of the style and typical WCT conventions. There was competent use, by many, of harmony - modulations, cadences, circles of 5ths (sometimes a little overdone!) and many compositional devices (such as imitation and sequence, particularly in the Baroque inspired works.

Less successful responses were limited, monotonous and unconvincing in many elements. The main weaknesses seemed to be basic repetition and the lack of thoughtful development, inclusion of weird harmonic sequences and much parallel motion, lacklustre melodic sense, and over-busy writing for wind or brass. Some writing for instruments was awkward and unstylistic (noted particularly in regard to writing for piano). Candidates who wrote for their own instrument(s) tended to have more successful outcomes as they were able to compose more idiomatically.

Some candidates referenced totally unsuitable influences for their WCT composition, including modern composers... and even an Icelandic rock band and 'Lucy in the Sky with Diamonds'. Suffice to say, such influences manifested themselves in the work which ultimately did not satisfactorily fulfil the brief. One centre used the published briefs as a stimulus to create their own briefs – this resulted in the candidate submission again not fully satisfying the set brief from the Board. Candidates must follow one of the published briefs, which are released to the secure site on September 1st each year.

AS Brief 1: Compose a piece of instrumental music to be performed by local music students in a showcase event for Young Composers. It must make use of sequence and circle of 5ths.

This brief was undertaken by a reasonable number of candidates. The usual influences of Baroque and Classical composers were mentioned, with some venturing into the Romantic with Mendelssohn and Brahms. Chosen instrumentation mostly included the string family, piano compositions, and one or two for saxophone quartet.

Some works were excellent and demonstrated real understanding of how the devices could be used to extend and develop the existing thematic material. However, examiners felt that a number of these responses did not adequately fulfil the brief. Candidates were able to use sequence convincingly, but lacked the technical ability to negotiate a circle of 5th progression successfully.

AS Brief 2: Compose a piece of vocal music (with or without accompaniment) for a performance in a New Year's Day celebratory concert.

Fewer candidates selected this brief and standards were variable. Some candidates preferred a Baroque-like approach (influenced by Handel and Bach), others citing the masses of Haydn and Mozart as influences, resulting in some extremely well-written pieces and songs. Works were mostly accompanied, with some writing for piano though there were also some harp and small ensemble accompaniments. In addition, there were also a few unaccompanied pieces for SATB. Examiners reported examples of very good two/three part writing with piano parts fairly well written.

The main downfall here seemed to be lack of harmonic exploration and poor word-setting; in this respect, live performances were better as the word-setting was more successful. Some pieces were impressive but unfortunately the live performances did not always do the work justice (e.g. singers performing songs that were clearly out of their range or singing the wrong pitches).

AS Brief 3: Compose a vocal or instrumental trio, to be performed by musicians from a County Youth music group in a summer concert.

This was a popular brief with most of the responses being instrumental. Examples were noted of trios for woodwind, strings, saxophones [noted on the log that permission was received from the WJEC to write a WCT piece for saxophones] or guitars etc. Influences again consisted mainly of Baroque or Classical composers. Many candidates captured a real essence of the selected style, including suitable harmony and structure and good textural interest; there was a good attempt at part writing in the 'Baroque' inspired pieces in particular.

Examiners reported examples of pieces where the initial thematic ideas were good but not were developed sufficiently, and also some where the harmonic writing tended not to fulfil the WTC brief. There was a further point raised about work which included writing for the piano or harp, as in these pieces the work felt more like a duet with accompaniment. In a trio, such instruments need to do more than simply accompany.

AS Brief 4: Compose a piece of programme music inspired by 'Winter' to be performed in a City Art exhibition about 'The Seasons'.

This was another very popular option, with many candidates opting to write in a minor key. There were lots of different interpretations of this brief – some very 'individual' in their approach. There were songs, piano solos, orchestral pieces influenced by Vivaldi's 'Four Seasons' and Baroque pieces, through to highly Romantic styles inspired by Mendelssohn, Berlioz and the like. Some were very programmatic and highly sophisticated, inspired by Romantic tone poems, and others were almost 'film' like – some fantastic, but lost marks as clear twentieth century musical features crept in (one piece was inspired by pointillism). Some examples were a little simplistic for this level – a number utilised ideas from 'Walking in the Air'. One entire centre based all their work round the story of the 'Snow Queen'.

Writing a programmatic piece of music caused a few issues within the WCT area. Some sounded like film scores and lacked appropriate ideas, but there were also reports of harmonic work becoming too chromatic/dissonant, texture lacking variety and being very dense throughout, underdeveloped melodic ideas, 'symphonic' scores which were too ambitious for the musical content offered, and rambling structures.

Free Compositions

As ever, these pieces were a real mix of all kinds of compositions and influences. The standard overall was variable, with a real range of responses, although the work at the top end was truly outstanding.

Instrumentation included string quartets, wind ensembles, duets for two pianos, brass groups, and pop/ rock music. The occasions noted included lunchtime concerts, musical theatre, film music – sci-fi, fusion music and music associated with space. Influences mentioned included Christmas carols, film music composers, Lady Gaga, Adele and Snarky Puppy, Smetana, Poulenc, theme and variations structures and folk music. Some candidates chose to submit a second WCT piece – this is perfectly acceptable. Jazz was also a very popular choice, with competent use of quite complex harmonic language in some cases. There was an amazing example of a 'Jamie Cullum' style song with a fantastic lead sheet; also a piece written as a Memorial for the Manchester Bombings (there were also other imaginative pieces drawing from real life events). Some candidates used last year's briefs and there was some imaginative film music (the new 'Avengers' film had inspired a number of candidates).

Serialism was also present within the outcomes for the free composition, with examiners commenting on some excellent work, with the content including more detail, a variety of textures and a sense of being able to handle the level and complexity of dissonance. Other pieces still seem to lack a sense of structure/destination/climax within the complexities of the free atonality.

The better candidates produced some really interesting compositions, full of musicality and coherence, with an excellent sense of harmonic expression and tuneful, well-constructed melodies. Most of these compositions were crafted well, with a sense of purpose and an imaginative response to the chosen brief.

Weaker efforts were inconsistent in many cases, with simplistic and limited use of musical elements. There was no sense of organisation, and little understanding of harmony, structure and musical content. Occasionally the choices of instrumentation were a little incongruous. As expected, there were a good number of rock and pop compositions, some limited to basic harmonic progressions (or even stating that they had used famous progressions from a song). Harmony here was not always well controlled.

Neoclassical comps were popular, and some were successful. The feeling here was that writing 'not very good WCT compositions' would be able to fall under the canopy of Neoclassicism as if, for example, a few strange, unprepared modulations, chords with incorrect notes in them, phrases that were irregular (unintentionally) and so forth, would suddenly be acceptable.

Impressionistic pieces were, generally, far less successful this year: an octatonic scale and a pentatonic scale within the structure of 5 rotations does not guarantee a good piece (no matter how convincing the argument made by some candidates in their logs). Some Ragtime pieces were very good, particularly when the music broke free of repetitive styling and focussed on developing the initial content.

Summary of key points

- All files uploaded must be clearly labeled as according to guidelines issued by WJEC / Eduqas.
- There is no requirement for candidates to include an analysis of their music in the candidate log. If the score is not included, an additional lead sheet giving a structural outline and all musical details is what is required (please refer to guidelines)
- All sections of the candidate log must be fully completed, especially in the case of live performances. Guide tracks should be included when there is no score for performers.
- Candidates submitting rock / pop songs without a score must present lyrics and chords in addition to the leadsheet.
- Both compositions are of equal weighting and sufficient time should be given to both compositions.
- Candidates should not be too ambitious in terms of scoring – challenge is always something to be supported but decide on what is manageable and appropriate for each candidate's musical understanding.
- No marks are awarded for existing musical ideas – credit is only given for original work.
- Please avoid using repeat marks to extend ideas. Within an accepted structure (i.e. binary) they may be appropriately placed to evidence understanding of the form; however they are not included in the overall timing, and often are randomly positioned in the work. Using the repeat marks in this way simply limits the candidates from developing ideas.
- Ensure that all briefs for the free composition are achievable and clearly stated in the log; part of the assessment is directly related to 'the response to the chosen brief'.

MUSIC
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COMPONENT 3 APPRAISING

General Comments

The entry was similar in numbers to last and there was a spread of marks over the whole range. Candidates showed success in accessing all the questions on the paper. Where choice of areas of study and set works were concerned, overall, all the questions were all answered.

For AOS A, The Western Classical Tradition, the majority of candidates chose to answer on Haydn rather than Mendelssohn. Answers were not appreciatively better for one work or the other.

For AOS's B, C and D, AOS C, Musical Theatre, was the most popular choice, with AOS Jazz a close second. Not many candidates chose to answer on AOS A, Rock and Pop. Overall, candidates answered best on the Jazz, with Music Theatre next, and then Rock and Pop.

Comments on individual questions/sections

Section 1

AOS B: Rock and Pop

- Q.1**
- (a)** This was well answered, many candidates identifying the time signature correctly.
 - (b)** There were also many correct answers here too, the tonality being correctly described as major.
 - (c)** Harmony answers such as in this question, are still not strongly answered. Some identified chords I, IV and V with very few picking up on chord ii.
 - (d)** Surprisingly there were quite a few who did not get the bpm correct.
 - (e)** Fairly well answered.
 - (f)** Sadly, some candidates lost marks in this question because they did not support the points they made about the guitar, bass and drums with line numbers as requested.
 - (g)** Not that many recognised the style as punk. Those who did often gave credible reasons in support.

- Q.2**
- (a) The table was mostly accurately completed.
 - (b) Again, some answers lost marks due to the lack of reference to song structure as asked in the question.
 - (c) It should be remembered that if saxophone is given as an answer, it must be qualified with what kind of saxophone it is. Here, it was the soprano saxophone that was played. Very few got this.
 - (d) Answers describing the use of instruments were quite perceptive, but it should be remembered that it is insufficient just to name them; it is how they are used that earns the marks.
 - (e) Describing features of the vocal melody was much less well answered, comments being rather vague and not actually based on the melodic line itself in some cases.
 - (f) Surprisingly less well answered than expected, the links to jazz style not picked up on.
 - (g) Not many correctly identified Billy Joel.
- Q.3** This was generally well answered, with most candidates identifying two guitarists. Some common choice were Jimi Hendrix and Chuck Berry. Some candidates diluted their answer rather by naming the band only, not the guitarist in particular. Whilst some relevant musical examples were mentioned, not that many candidates showed they were able to discuss the works chosen with a great amount of detail or home in on features of style with convincing authority. As mentioned in last year's report, examiners are looking for evidence that candidates have really taken on board specific features of the music studied, conveying them with appropriate technical language. In this case, it was an opportunity to discuss such things as the differences between lead and rhythm guitar playing, the use of guitars in different parts of the songs – eg intros, outros, instrumental sections, different styles of performers such as rock and roll, heavy metal, rock, prog rock, punk, funk, grunge etc.

AOS C: Musical Theatre

- Q.4**
- (a) Many correctly identified the time signature as 4/4
 - (b) There were also quite a lot of accurate answers identifying the tenor voice too.
 - (c) However, the description of vocal features was less convincingly well answered, candidates being too general and not homing in on specific aspects of the melodic line. Also, some candidates through marks away by not referring to line numbers as directed in the question.
 - (d) Questions on harmony are still not very well answered. Not many recognised the use of primary triads, or identified the chords I, IV V. Some picked up on the use of dominant 7ths and pedals.
 - (e) Surprisingly, not that many identified the compositional device of sequence present here.

- (f) This tonality question was quite well answered, many picking up on the major mode and hearing the modulation at line 11.
- (g) There were plenty of convincing answers on features of the instrumental accompaniment, but sadly they were often not supported by line locations as requested.
- (h) The composer and date were often correctly identified.

- Q.5**
- (a) It was clear that candidates felt less secure identifying compound time signatures and many did not get this.
 - (b) The modal nature of the tonality was occasionally spotted.
 - (c) Hardly any candidates at all recognised the use of the rhythmic device hemiola
 - (d) Many identified the compositional device of ostinato though.
 - (e) Some convincing comments were made, but answers were often rather vague without pinpointing specific features. Very few noticed the extra bar given to the word “street”.
 - (f) Answers on texture were not very convincing. It was apparent that in some cases, this element was not understood with terms being used incorrectly. Again, some lost marks by not giving line number as directed.
 - (g) There were plenty of well made points here showing how the composer created a sense of drama, but sadly some were negated by not being supported by line locations as asked in the question.
 - (h) Many correctly answered Sondheim.

- Q.6** This was generally well answered with most candidates being able to refer to contrasting styles of musicals in which they could show the influence of different styles of music. The most popular choices were Jesus Christ Superstar and West Side Story, both of which feature as focus material in the Eduqas Study Guide. Other stylistic influences mentioned included jazz (Gershwin), ethnic (West Side Story), through sung musicals (Les Misérables) and opera (Phantom of the Opera). The best answers focused on individual songs and mentioned orchestration and song structure, as suggested in the question. However, there were some answers that did not differentiate either the styles of the musicals chosen or the styles of the influences on them specifically enough. As ever with these longer questions, it is the inclusion of accurate detail about the music studied that allows for access of the upper marks.

AOS D: Jazz

- Q.7**
- (a) This was quite well answered, though it was evident that not all candidates were cognisant with the term unison.

- (b) There were three solo instruments to choose from – trumpet and two tenor saxes. Again, it should be remembered that there needs to be qualification (soprano, alto, tenor or baritone) when writing saxophone as an answer. Specific features such as blues notes or pitch bends, were needed.
- (c) The harmony/tonality question was not so well answered. Answers did not often correctly identify the chords used (I, IV, V) and surprisingly, not that many recognised that it was based on the 12-bar blues.
- (d) The understanding of what was meant by frontline instruments was not as strong as rhythm section.
- (e) Most answers correctly identified Glenn Miller as the band leader, but then incorrectly chose 1930 as the date (rather than 1940).

Q.8 (a) Many correctly identified the structure

- (b) Not so many accurately named the type of ensemble as a quintet. Whilst some candidates clearly heard five players, they did not know the technical term for a group of five players.
- (c) Many lost marks by not stating the type of saxophone used.
- (d) This question on harmony/tonality, like the others, was not well answered. There were very general, or incorrect answers, not many picking out any specific types of chords, though some mentioned chromaticism and 7th chords.
- (e) Again, answers on the use of the rhythm section were better than those about the use of frontline instruments.
- (f) There were some good answers here, many identifying the use of swing, fills, bombs, comping, walking bass etc.
- (g) There was a wide assortment of answers here both for the style and the pianist.

Q.9 This was generally well answered with most candidates being able to name at least two performers and styles. The most common examples were Louis Armstrong and Charlie Parker for Dixieland and Bebop respectively. Other trumpeters cited were Miles Davis and Dizzy Gillespie, and saxophonists included John Coltrane and Stan Getz. Cool Jazz was a popular choice of style also. Some candidates limited the effectiveness of their answer by discussing numbers, but not specifying the performer specifically. Others erroneously described arrangers' contributions rather than performers'. As with all questions of this nature, the best answers contained detail about the music itself, described with accurate technical terminology, highlighting specific characteristics of the styles chosen.

Section 2

AOS A: The Western Classical Tradition

Q.10 This was a well-answered question on the whole.

- (a) Many candidates correctly identified the key.
- (b) Some candidates correctly located examples of non-accented passing notes, triadic writing and sequence, but in a few cases, it was apparent that there was not secure understanding of what was meant by these technical terms. Also, not all the candidates read the question carefully enough; it directed them to the melodic line for these features. Some lost marks unnecessarily by locating examples from the accompaniment instead. Others lost marks by not identifying the bars and beats with enough clarity and detail e.g. for sequence, it is not sufficient to give the starting bar only.
- (c) Quite a lot correctly identified this as V7 or G7, but chord terminology needs tightening up in some cases: G major 7 is not correct.
- (d) The first interval (major 6th) was often correctly described, but not many got the second one fully correct (minor 9th of compound minor 2nd).
- (e) This was well answered (acciaccatura).
- (f) The textures were very well identified here.
- (g) As was the type of accompaniment
- (h) And the key and cadence.

- Q.11**
- (a) It was apparent that few candidates understood what was meant by “harmonic interval”. There were not many correct answers (perfect 5th) here, candidates often erroneously stating it was unison, or that there was no interval at all.
 - (b) Quite a few candidates mistakenly gave the answer as D flat as this was the lowest note in bars 4-7, showing that they did not understand what a lower chromatic auxiliary note was (E natural in this case).
 - (c) Some correctly identified the key as D flat major, though the number of flats seemed to confuse others.
 - (d) There were quite a lot of accurate answers, though some lost marks by only stating the starting bar of the tonic pedal and sequence. Its duration needs showing too by stating the finishing bar.
 - (e) Candidates found the pitch dictation challenging. It is important to look at the context, listening to and working out the overriding key at that point, so as to include the correct accidentals if necessary.
 - (f) Candidates fared better with the rhythm dictation, though it is important to take stock of the time signature counting the number of beats in a bar resulting from what has been written, and checking it corresponds.

Q.12 There is a tendency developing with this question, for candidates to write pre-learned information which, whilst corresponding to a certain extent with what they actually hear, does not answer the specific questions posed. Candidates assume that the facts they have learnt about symphonic repertoire from the early and later portions of the time frame will be relevant whatever the actual music is. This is not the case, and candidates would really do much better to listen more carefully and describe what they actually hear rather than reproducing stock facts. It is quite obvious when this is being done. Candidates that do focus instead on what their ears tell them tend to score more highly. There was plenty of detail on the suggested areas of use orchestration, texture, dynamics or any other features of interest in the extracts provided for candidates to pick up on and discuss, so it was disappointing when answers seemed to ignore them.

Saying that, there were also some very good responses which demonstrated attentive and perceptive listening.

Q.13 Haydn Symphony no. 104 “London”

- (a) Not all candidates identified Salomon, despite him being mentioned in the score notes.
- (b) There was about 50/50 success rate here. As this is a set work, it is advisable that candidates are securely conversant with the way the transposing instruments in the symphony work.
- (c) This was often not accurately answered. There are quite a lot of terms and technical elements in the score which it would be good for candidates to make sure they fully understand as they work at their analysis of this set work.
- (d) Many identified the section correctly.
- (e) Very few actually gained full marks in this comparison question. When answering, candidates should be mindful of the need to identify the bars being compared clearly, rather than just making statements about one of the places only.
- (f) This was well answered.
- (g) The form of the movement was usually correctly identified.
- (h) There were some excellent answers here, with bar and beat numbers clearly included.

Q.14 Mendelssohn Symphony no 4 “Italian”.

- (a) Quite a lot correctly identified London as the answer here, but despite it being in the forward notes of the score, not all answered correctly.
- (b) Allegro vivace was often correctly explained.

- (c) Again, about 50/50 success rate with the transposing question. As this is a set work, it is advisable that all candidates are fully conversant with the way in which transposing instruments work.
- (d) Arco was generally understood to mean bowed.
- (e) When comparing sections, candidates need to make sure they give precise bar numbers of both parts of the extracts so that the comparisons made are clear. Very few scored full marks in this question.
- (f) This question was well answered.
- (g) The form of the music was mostly correctly identified as sonata form.
- (h) This question was well answered, candidates showing a sound grasp of the overall structure of the movement in many cases.

Summary of key points

Some general thoughts and targets:

- Further work on harmony and tonality
- Practice on describing features of melody (conjunct arpeggiatic etc.)
- Consolidation of terminology on texture
- Understanding of compound metre
- Precise identification of instruments (e.g. different saxophones)
- Symphonic listening practice rather than rote learning
- Ensure precise locations are given to back up answers



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