GCE AS EXAMINERS' REPORTS

MUSIC
AS

SUMMER 2022

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EDUQAS AS MUSIC

GCE AS

Summer 2022

COMPONENT 1 – PERFORMING

General Comments

Please note that some of the comments (*) contained in this report appertain to the expected return of the full specification in 2023. These requirements may change if there are new government directives regarding adaptations in the future.

A warm welcome back 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. There were, understandably, some cases of nervousness and anxiety amongst candidates who had not taken any public examinations for two years.

Comments on individual questions/sections

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.

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. Examiners will time the live performances themselves and, therefore, timings should not be added to the marksheets in advance of the examination.

* 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.

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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 on every page. 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 line has been added to lead sheets which also gives 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. Remember that including an ensemble performance is not compulsory. Candidates also need to be aware of the technical challenge afforded by 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 Airplane Mode.)

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 intros (eg) orchestral expositions in concerti, and outros 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.

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Summary of key points

Please check the website for the most up to date information regarding the duration of the performance, number of pieces required and links to Areas of Study.

Time all performances carefully in rehearsal.

Check levels of difficulty of pieces chosen.

Sound check the performing venue.

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COMPONENT 2 – COMPOSING

General Comments

Administration

Overall, there was an improvement in administration this year and procedures were correctly adhered to in most centres. Pupil and teacher signatures were missing occasionally and had to be recalled by the administration department at WJEC.

Uploading work/Labelling

At times, clearer labelling would benefit the examining process. Uploads should be labelled with centre and candidate full names and numbers, along with titles of the compositions presented. Some centres uploaded their submissions as ZIP files, and these seemed to be perfectly acceptable. Please take heed of the board's recommendations for 'how to label the candidate's work' as detailed in previous reports from the Principal Examiner. To adhere to a set protocol is a tremendous help when processing the submissions.

Candidate Logs

Generally, the correct forms were used for logs (the updated forms are always available on the website). Once again, the best examples presented explanatory details, displaying an in depth understanding of the devices and techniques employed throughout the compositional processes. Some candidates gave extremely detailed musical analyses of their work, which is not required. There were still some candidates who did not supply the relevant or appropriate information, and – disappointingly – examples where the log had not been given due attention at all, containing just the signatures and extremely sparse or vague information. One area of concern was the section of the log sheet that required candidates to be specific as to how music had been performed in the case of a live performance of a composition. Candidates often state that they had taught the line to the designated performer, but they do not explain how. For example, when a candidate describes that they have sung the vocal line to the vocalist, the question arises as to why they did not sing the vocal part themselves if they were obviously able to do so. If they choose to have a more proficient vocalist, then their guide line or keyboard part must be clearly audible on the track. Please note: the examiner must only assess what is clearly the work of the candidate.

It would be helpful if candidates included the titles of compositions on the logs. There were examples where titles of pieces bore no significant (or even remote) link to the brief; this is advisable as candidates are directly assessed on their response to the selected brief.

Scores and Recordings

In terms of the accompanying scores, most were very good, with effective use made of ICT to create professional outcomes. Scores created from a sequencer (e.g. Logic) were less successful, but offered some guidance as to the content.

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At the risk of repeating previous guidance, please encourage candidates to list the instruments on the left-hand side of the score and include performance directions – please be reminded that credit is given for effective and expressive technical control of the musical elements in AO2, the 3rd assessment column. A number of scores had endless empty bars at the end of compositions and this could be addressed by candidates, to make the final outcome more professional looking. These suggestions will make the assessment process simpler, however, marks are not awarded for the score itself.

The vast majority of audio files worked well and this obviously assisted the examining process. Many recordings were taken directly from the computer program – these are mostly of excellent quality and the audio output is totally acceptable. Some recordings (both digital and live) had not been balanced well, with certain parts or tracks not clear in the audio; it is advisable that every recording is checked carefully before uploading for examination.

There were less live realisations of compositions this year, but they mostly created an excellent atmosphere – and in rare instances were totally professional.

Please note that additional information and explanation is required with other programmes such as GarageBand scores, screenshots, and photographs. Lead sheets must contain the melody, chords, and lyrics in vocal compositions, and candidates are also advised to include other relevant musical details such as devices, tonality, tempo etc. Screenshots without explanation or annotation are insufficient. There are examples of acceptable alternatives to a traditional score on the secure website. Please contact the subject team if you cannot locate these.

Comments on individual questions/sections

The requirement for 2022 was for candidates to submit one composition with an estimated duration of 2½ minutes. There was a choice of submitting either a free composition, or a composition written in response to one of the four set briefs (so this was optional and not compulsory). Most candidates chose to select the free option choice.

The brief

There seemed to be a larger number of briefs which simply stated ‘free piece’ or ‘piece for a film scene’; this is not satisfactory as examiners need more information. The first column of the criteria relates to creating ideas and response to the brief, and it was difficult to judge a number of pieces due to the lack of an intended and clearly identified outcome. A specific style, theme and mood with brief commentary is required (please refer to the specification/Teaching Guidance for further explanation of this requirement). Candidates lost marks when a brief was not clear or implied as set out in the first column of the criteria.

Some centres gave all candidates the same brief and this led to similar outcomes. Please note that this specification encourages candidates to be given the freedom of choice supported with teacher guidance, as they will generally succeed more in something that is of personal interest to them. Compositions should be inspired by candidates’ strengths, interests, and focused research.

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With the freedom of choice, the work received was a mix of all kinds of compositions, styles, and influences. These included:
Western Classical Tradition – Baroque, Classical, Romantic (sonata, sonatina, nocturne, ternary, rhapsody, prelude, quartet, trio, duet, solo, chamber, rondo, minuet, trio, waltz, overture, programme music)
Modern – Impressionism, Expressionism, Serialism, Neo-classicism
Film – TV music, Video Game, various media
Musical Theatre
Popular – funk, soul, rock, pop, ballad, jazz, blues, big band, swing, dance/club
World – Americas, Asia, Home Nations (folk, tango, reggae)

The standards achieved covered the full range. The work at the top end was extremely impressive, well planned, imaginatively developed and superbly presented. Many pieces were mid-range, including effective content which was competently developed, controlled, and organised. A lot of pieces fell into Band 2 category, where the work was not only inconsistent but at times lacking the required musical understanding, technical control and sufficient development of the initial material for AS level.

Content

Creating Musical Ideas Whatever the chosen style, when the initial melodic content/focus was purposeful and convincing, and well supported with substantial harmonic foundation and focus, the ideas provided a secure foundation for the rest of the work. Choice of tonalities and scales ranged from diatonic and chromatic to modal, whole tone, twelve-tone and even the Fibonacci sequence. The appropriate selection of musical ideas was most effective when considered directly in response to the chosen brief – this choice is inextricably linked to the success of the outcome.

Some choices of brief were limiting – for example, the intention of composing a piece for a Junior school orchestra – as the content for this purpose was (intentionally) not overly substantial or complex. However, as with other components in this examination, the candidate must be set to impress with an understanding and command of the musical language to achieve at the highest level. This demands content which relates to the musical elements and ideas listed in Appendix B and Appendix C of the AS specification in Music.

Many candidates needed to focus on creating musical ideas more effectively. Examples were noted by examiners of candidates who had been heavily influenced by one particular piece. While analysis of a composition by Bach, Mozart, or whoever, is valued, too much emphasis and reliance on one particular composition curbs individual creativity. Accepted practice and exemplars from a variety of composers is far more beneficial. Armed with the tools of stylistic features from an area of research, candidates can then go and create their own ideas.

Developing Musical Ideas

Satisfying the criteria in this column demands effective planning (and refinement of the initial material if necessary). Some compositions presented basic ideas, which remained undeveloped in their work – this costs marks. Candidates must focus on utilising a wide range of compositional techniques to manipulate and extend their first thoughts – a list of suggested melodic, rhythmic and harmonic devices may be found in Appendix C. Jazz pieces would benefit from planned development of ideas – there were examples of long improvisations which lacked focus and conviction.

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Technical and Expressive Control of Musical Elements

It was felt that the control of the elements of music needed more focus in many compositions: for example, with regards to harmonic progress (a greater variety of chords, thoughtful chord progressions and the use of inversions, modulation), variation of texture (not all homophonic bustle), instrumentation (use of techniques), structure and the use of devices in general (to aid development). Ideas need to be communicated with expressive control and musical understanding. Candidates need to research instrumentation and techniques used by a range of different composers to ensure they understand and can employ these musical elements and techniques in their own work. Scores (especially for a digital recording) need to include all performance directions (i.e. phrasing, tempo, dynamics, accents etc.)

Many candidates chose to compose in a more modern style but there were also pieces submitted which demonstrated traits of the WCT style – these were compositions with appropriate use of harmony, structure, texture, musical devices, and other compositional techniques. Some pop and rock songs were fantastic – others were sometimes too repetitive. In such cases, candidates would be well advised to consider how ideas could be contrasted, as this would enhance marks in the 'development of ideas' criteria. For example, structure could be rearranged, with additional contrasting sections and parts/counter melodies/additional harmonies added. It was also felt that minimalist, serialist, and experimental pieces needed careful attention to structure, thus achieving meaningful textural contrast and further changes using a variety and range of musical elements.

Summary of key points

- All files must be clearly labelled as according to WJEC Eduqas guidelines.
- Ensure that sufficient teaching time is given to explaining compositional techniques, devices, and advanced features of musical elements.
- Remind candidates that there is no need to provide a detailed musical analysis of their composition if a musical score is submitted. All pieces without a conventional score must include additional explanatory notes which includes the specific musical details.
- All sections of the log must be fully completed, with particular attention paid to the recording details in the case of a live recording.
- Candidates should not be too ambitious in terms of scoring – challenge is always to be supported but decide on what is manageable and appropriate for each candidate's musical understanding.
- Ensure that the briefs for the free composition are achievable and clearly stated in the log – remember that part of the assessment is directly related to 'the response to the chosen brief.'
- Refine all initial ideas, working to create a substantial outcome that is reflected of the AS standard.
- Work to the suggested time requirement – but remember that there is no penalty for a piece which falls a little short of this. Overly long pieces often lack focus and direction and are the result of poor planning. If shorter pieces contain sufficiently advanced and developed musical content, then the results will not be affected.

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EDUQAS AS MUSIC

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COMPONENT 3 – APPRAISING

General Comments

Centres and candidates are to be commended on their preparation for this year's examination against a challenging backdrop of absence and disruption.

The entry was slightly up on that of 2019, which is gratifying to see, and all candidates answered the appropriate number of questions, choices accurate according to the specification requirements. There was a generally equal spread of choice across AOS's B, C and D. For AOS A, the vast majority of candidates answered with reference to the Haydn set work rather than the Mendelssohn.

A general comment which it is hoped centres and candidates take on board, is the need to support answers with specific bar and beat references when directed to in the question. It is disappointing when potentially accurate answers fail to score due to the absence of precise locations.

It is also worth bearing in mind that comments on word setting (syllabic/melismatic) are not relevant when questions ask for a discussion of the vocal melody/music.

Comments on individual questions/sections

Area of Study B: Rock and Pop

Q.1 **(a)** Most answers picked out at least one correct feature of the introduction, though candidates are reminded it is insufficient just to mention what instrument is playing.

(b) Some identified the scale as pentatonic.

(c) Whilst there were some clear comparative points made, sadly some answers just described features of the accompaniment in lines 1 to 5 without making reference to lines 6 to 10, and thus did not answer the question posed. Many answers were too general here, lacking detail or line references as stated in the question.

(d) Many answers correctly identified sequence.

(e) Most candidates identified at least one correct time signature, but although prompted by the question to give line references in support, not all answers did, unfortunately.

(f) Very few answers correctly identified the instrument as a clarinet, though most answers referred to accurate features of the music it played.

(g) Many correctly heard the tonality as minor.

(h) There was quite a variety of answers in terms of date though.

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Q.2 **(a)** Candidates are reminded that “syllabic” and “melismatic” are terms relevant for the discussion of word setting rather than melody and were not relevant answers here. Many answers were too general, failing to home in on specific details, though some noted elements of repetition.

(b) Most noted the presence of syncopation and stepwise movement. Many erroneously assumed the bass tracked the roots of the chords which was not always the case here.

(c) This was quite well answered, may identifying the 7th.

(d) This was less well answered, few picking out the 6th interval.

(e) Surprisingly, this was often wrongly answered.

(f) Many correctly identified the tonality from the choices given.

(g) There were some correct comments on rhythmic differences and changes to range and texture, and the brief silence was often noted.

(h) The majority of the answers correctly identified Michael Jackson as the performer.

Q.3 The question clearly asks candidates to discuss traditional four-piece rock/pop bands as well as showing how they were varied during the period. Sadly, quite a few responses failed to do this part, diluting their answers somewhat. There was some convincing discussion of particular bands and songs, but the answers were not always able to access the higher mark bands as they did not show the necessary sense of progressions and comparison that the question was looking for. Whilst most answers did refer to at least three bands and songs, some did not give specific enough facts about them that linked to the particular aspect asked for – i.e. the performers, instead including other less relevant information about the music. On the other hand, there were also some impressive responses which showed a wide knowledge and understanding of the traditional formation and how it changed.

Area of Study C: Musical Theatre

Q.4 **(a)** This question was well answered, many correctly noting the minor tonality, modulation and sequence. Candidates should note that when the question asks for a discussion of the ‘music’, the mention of instruments is not relevant.

(b) The interval was not often correctly identified.

(c) This was fairly well answered, many noting the general shape and use of stepwise/conjunct motion.

(d) “Sequence” was often correctly identified.

(e) As was the form, sometimes accurately referred to as 32-bar song form instead.

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(f) Candidates sometimes seemed to get a bit confused here, and whilst it was often possible to pick out correct time signatures in the answers, sadly they could not always be credited as they were not linked to line numbers as asked for in the question.

(g) Some candidates knew the term 'recitative', but many did not.

(h) The date was sometimes correctly identified.

Q.5 **(a)** Quite a lot of answers correctly identified this piano technique as 'glissando', though some erroneously wrote 'slide', not idiomatic of piano technique.

(b) All three chords were often accurately identified, which was gratifying, and most answers got at least one, sometimes two of them.

(c) This was quite well answered on the whole, with most points connected with the first three phrases rather than the last one. Features of repetition and chromaticism were often noted. Some answers were too vague; simply stating "it ascends and descends" is not precise enough.

(d) Quite a few picked up on the dotted rhythm/swing feel, and whilst "syncopation" was a feature, it was not present throughout, so needed qualification by line reference as asked for in the question to gain a mark.

(e) This was not terribly well answered on the whole, comments quite generalised and lacking specific line references. It was not enough to say the backing singers were "in harmony"; an indication of the number of parts was necessary. Again, there were no marks available for describing them as syllabic or melismatic; that does not refer to the music as asked for.

(f) Most correctly identified the composer as Lloyd Webber.

Q.6 The question invites candidates to discuss two things: the music written for singers in early musicals, and how this is varied in the music written for singers in more modern musicals. Successful responses did this, homing in on features of the singing (male, female, ensemble, chorus) in at least three works/songs that ranged from the beginning of the period to the end. There were some perceptive comments on the writing for different types of voices in numbers of different character and intention, making accurate references to the music itself. These scored highly. Sadly, there were other responses that were not so successful, referring to potentially suitable songs/works, but describing features of instrumentation, structure or the narrative, rather than focusing on the writing for singers as required. Other answers were diluted by the fact that they did not refer to early musicals, and were thus unable to give a convincing discussion of how later ones varied traditions.

Area of Study D: Jazz

Q.7 **(a)** Most correctly identified the trombone technique as "glissando" or "tailgate style". "Slide" was also accepted.

(b) If candidates recognised the music as being in the 12-bar blues style, then they usually scored well here, naming chords and recognising the characteristic addition of 7ths. Few picked up on the use of chord substitutions, secondary chords or inversions though.

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(c) This was mostly well answered, either or both of the piano and banjo identified. Some erroneously listed frontline instruments, though.

(d) Quite a lot of correct answers here, the style of "Collective/New Orleans" counterpoint/polyphony identified.

(e) Most answers included the fact the cornet's music was improvised in Section 3, and blues inflections were noted, as well as syncopation, dotted/swing rhythms. These were the most prevalent answers, though there were a few perceptive comments on repetition at the octave. Scalic/conjunct movement was also accepted.

(f) Surprisingly, few picked up on the fact the solo was now played by three clarinets, or was in three-part harmony. The idiomatic features of walking bass, piano/banjo chords, and the use of drums both to mark time and add accents were the most common answers. Few picked up on the contrast of swing and straight quavers.

(g) There was quite a variety of date offered, many too late.

Q.8 **(a)** Quite a lot of correct answers – quintet.

(b) Sadly, many lost a mark here by not specifying what type of saxophone was being played; it is never enough just to write "saxophone" in answers in this AOS.

(c) "Improvised" was accepted, and was usually included, as well as some perceptive comments on the trading of solos between the trumpet and alto saxophone. Syncopation, use of blues notes, the two instruments in octaves/unison, scalic and chromatic inflections were also often correctly observed.

(d) AABA was mostly correctly identified as the form of the solos.

(e) Both parts of this question were well answered, most identifying idiomatic features such as walking bass, piano comping and syncopation. Many also showed knowledge and understanding by referring to "dropping bombs", the use of the ride cymbal and ghost notes. It is worth noting that identifying the specific type of cymbal used is necessary where it is clear and particular to the style.

(f) Many correctly identified the style as Bebop.

(g) And supported their choice with accurate reasons, mostly noting its complex harmonies and instrumental virtuosity or fast tempo.

Q.9 There were some convincing explanations of the use of texture in jazz submitted, the most highly scoring answers homing in on types and ways in which texture was used, pinpointing differences between textural treatments in structural sections (head, solos) and instrumental sections (frontline, rhythm), and discussing a range of at least 3 pieces in different styles which allowed them to describe contrasting textures such as monophonic/unison, homophonic, polyphony etc. Different combinations of instrumentation were referred to in successful answers.

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Sadly, some answers were not focused enough on texture, answers being general descriptions of jazz pieces rather than specifically discussing texture. In other cases, a range of works was not present, or references were not specific enough, diluting the quality of the response.

Q.10 **(a)** Most correctly identified the key at the start.

(b) Many correct answers here, though not all recognised the staccato articulation.

(c) On the whole, there was successful identification of the three features listed, though candidates need to be aware that to successfully identify a sequence, both the beginning and ending bar numbers are needed, not just the beginning. Some answers did not take on board that the triadic writing was to be located in the melody and incorrectly identified triadic chords.

(d) This was not very well answered, overall, few hearing the chord as a dominant 7th, unfortunately.

(e) There was some confusion of the difference between an acciaccatura and an appoggiatura, quite a few incorrectly ticking the former.

(f) The B flat major key was less frequently correctly identified than the perfect cadence. Candidates are reminded of the need to answer fully – i.e. specify whether the key is major or minor as shown in the question.

(g) Many correct answers and reasons here for identifying the extract as from a third movement, its triple metre or dance character usually well described.

Q.11 **(a)** Many correctly identified the turn.

(b) The melodic interval was seldom accurately identified, sadly. Again, candidates are reminded to pay attention to the question, as the type of interval was needed as well as the number.

(c) Whilst most candidates clearly recognised where examples of descending chromaticism and syncopation occurred in the music, sadly they did not always successfully gain the marks due to imprecise bar/beat location. A single bar without beat references was sometimes, but not always sufficient. Both beginning and ending bar/beat numbers are needed.

(d) The key of E flat major was mostly correctly identified.

(e) The rhythm was much better completed than the pitch in the dictation question, candidates clearly less familiar with notes involving ledger lines.

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Q.12 Many adopted the two-column approach, which is perfectly acceptable, as long as the comparison is made clear. There is still a tendency when answering this question, to assume that the first extract conforms to whatever has been learned about early classical style, whilst the second conforms to what has been learned as representative of late classical style. Whilst it may be the case to a certain extent that the extracts differ in this way, it is not necessarily so, and often, even though the second extract is chronologically later, it may indeed share similar stylistic features with the first. It is therefore not in candidates' best interest to simply state generic facts about early/late classical style for each extract respectively. Rather, candidates need to rely on their listening skills and only comment on features they actually hear in each extract of music. In the end, this is going to result in a much more focused, accurate answer. In terms of the suggested areas of discussion, harmony and tonality was the least well commented upon, many answers centring around dynamics and instrumentation mainly. A breadth of discussion is needed, with specific examples noted in order to access the higher mark bands. Candidates are reminded of the need for appropriate technical vocabulary in their answer to this question, though they can write in bullet points.

Q.13 The vast majority of answers were on this Haydn set work. Whilst the question clearly states that it is referring to movement 2, sadly a few candidates answered with reference to movement 1, scoring very little as a consequence.

(a) Many correctly identified this section of the movement, though not all. The key was a bit less consistently identified correctly.

(b) In a few cases, it was apparent that candidates did not fully understand the term "sonority", answers often irrelevant. However, in most cases, candidates accurately identified two aspects, often citing the contrast of woodwind and strings, sudden ff tutti, or vigorous violin demisemiquaver figuration. Some accurately homed in on the timpani.

(c) Tonicisation of D minor was sometimes correctly identified, as was a chromatic passing note, though the latter less successfully due to the lack of specific bar/beat/instrument location, even though directed to do so in the question.

(e) This question was well answered, most responses accurately identifying two similarities and two differences. Whilst bar/beat numbers were more prevalently used here, sadly a few responses were not creditable as they lacked precise location.

(f) This question was less well answered, responses either failing to discuss harmony and tonality (discussing other features instead), or incorrectly identifying chords and keys and their function. As the question states, it was not enough to just name a chord; some reference to its function/context was also needed. Omission of precise bar/beat numbers also diluted the quality of answers, sadly. However, there were also some examples of more successful responses which showed a convincing grasp of Haydn's use of harmony and tonality.

Q.14 **(a)** Surprisingly, many answers to the year of first performance were incorrect, despite its being stated in the notes at the start of the score.

(b) This comparison question was generally well answered, two similarities and two differences being successfully identified.

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(c) Disappointingly, many did not identify the section correctly, not showing an awareness of its role as a transition section, or identifying its key.

(d) For candidates who understood what the term “sonority” meant, this was usually a well answered question, aspects of instrumental treatment successfully cited. A few responses were not related to sonority though, sadly.

(e) Examples of B minor tonicisation and diminished 7th harmony were sometimes correctly identified, though often not.

(f) This was the least well answered question on the set work, candidates generally not showing a strong grasp of the use of harmony and tonality, either by incorrectly identifying chords and keys, failing to pinpoint them with precise bar/beat locations, or describing features other than harmony and tonality.

As the questions states, some awareness of the function/context of the chords and keys mentioned was needed; it was not sufficient just to list chords and keys without some kind of explanation as to their role.

Summary of key points

- support answers with specific bar and beat references when directed to in the question
- comments on word setting (syllabic/melismatic) are not relevant when questions ask for a discussion of the vocal melody/music.

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